IN THIS ISSUE: **"RITORNELLANDO": A FOREIGN FANTASY (Part I) .... By Lou Singando**

MUSICAL COURIER

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LILY PONS

Will Sing at the Paris Opéra and Covent Garden, London, in May

GÖTA LJUNGBERG
will sing in Worcester, Mass., on April 25, and three days later will be heard in New York City. (Photo by American-Swedish News Exchange.)

DORIS DOE,
contralto of the Metropolitan Opera, singing a few bars from Die Walküre over the two-way voice radio of Eastern Air Lines at the request of Pilot John Armstrong, who had told other pilots and ground station radio men to listen in. Miss Doe recently made the round-trip flight from New York to Miami, Fla., to keep engagements in the South.

Albert Petersen photo
SYLVAN LEVIN,
conductor of the York (Pa.) Symphony Orchestra, opens his third season with this organization next fall. Mr. Levin, a pianist of prominence, is a member of the faculty of the Curtis Institute of Music, Philadelphia. His activities this season included assisting Dr. Artur Rodzinski in the preparation of the Shostakovitch opera, Lady Macbeth of Mtsensk. (Photo by Petersen.)

LAURITZ and "KLEINCHEN" MELCHIOR
smiling happily at their party.

(Photos by Gruber Feature Service.)
METROPOLITAN ARTISTS IN MERRY MOOD.
Left to right, Giovanni Martinelli, Elisabeth Rethberg, Lauritz Melchior, Emanuel List, Mrs. Melchior, Kirsten Flagstad and Dorothee Manski at Lauritz Melchior's recent birthday party.

KIRSTEN FLAGSTAD,
Metropolitan soprano, patting a premature Easter bunny, at the Melchiors.

THREE SCENES FROM THE CURRENT REPERTOIRE OF THE AMERICAN BALLET,
whose initial New York season was extended twice. The company, which has George Balanchine, former associate of Diaghileff, as ballet master, opens its 1935-36 season in October. Their itinerary includes a country-wide tour, as well as another series of appearances in New York.

(See Inside Back Cover for Additional News Pictures)

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London Is Frankly Delighted With Berg's Lulu Excerpts

Modernist's Music Acclaimed—Heifetz Plays at His Best—Rachmaninoff Heard in His New Rhapsody—Gerhardt Reappears

By CÉSAR SAERCHINGER

LONDON.—New works by Alban Berg, Francesco Malipiero and Serge Rachmaninoff, not to mention some small fry, marked the past week of music-making in this town. The big novelty, of course, consisted of the three excerpts from the opera Lulu, which is now going the rounds of enlightened music centers, and is reputed to have started some trouble in Germany. (Time was when the Wedekind trilogy of plays, on which the opera is based, had "runs" in the theatres of Berlin; nowadays even music about anything so "depraved" is taboo). Here in London this music, far from making trouble, was frankly acclaimed. It did not burst upon the audience with the same sensational éclat as the excerpts from Wozzeck when they first appeared—the style is already familiar. But they are obviously as powerful in the expression of psychological states as Wozzeck was in the portrayal of crude violence. There are moments of great beauty and the score is as closely knit as any classic.

Credit is due to Dr. Adrian Boult, who conducted the B.B.C. Orchestra in this work, for an impressive performance, and to May Blyth for singing the brief solo part.

MALIPIERO SYMPHONY INTRODUCED

Malipiero's symphony in four movements representing the four seasons is the old impressionism that does not seem to get anywhere, despite its quasi-classical flavor, which seemed like an assimilation to the Frescobaldi toccatas arranged by Malipiero, which preceded it. The popular event of the evening was Heifetz' playing of the Mozart A major concerto. His playing was heavenly—etheral in tone quality, chaste and noble in the rendition of Mozart's phrases. The accompaniment was perfect—a real communion of musical minds. Heifetz got a tremendous ovation.

So did Rachmaninoff, of course, after playing his new Rhapsody on a theme of Paganini—the same that Brahms has treated so brilliantly on the piano alone. Rachmaninoff's method is radically different, and qualitatively not in the same class; but the brilliant playing compensated the audience. Sir Thomas Beecham, who conducted (Royal Philharmonic concert) also played another Rhapsody—a lively one—by Dvorak, Holst's Algerian suite, Beni Mora, and Borodin's E flat symphony. There was a sold-out house—one of the few this season.

At the last London Symphony Orchestra concert Sir Landon Ronald substituted for Sir Hamilton Harty, who was indisposed, and so instead of Borodin we had Elgar, Brahms and other familiar things, efficiently but not outstandingly done. But Emanuel Feuermann, playing the Schumann (A minor) and Boccherini (B flat) cello concertos, was a concert in himself. Beauty of tone and perfect articulation combined to give the audience a treat which it appreciated to the full.

A new small orchestra, the New London (thirty players) has made an ambitious start, conducted first by Joan Bickers then by Malcolm Sargent in works appropriate to small orchestras. Hindemith's Spielmusik received its first performance on this occasion.

The only other outstanding events of the week were the London début of the Wiener Sängerknaben, who made an instant hit (especially with the feminine side of the audience), and a recital by Elena Gerhardt at which she sang Brahms in her own superb way. Some of her Schumann songs, like Der Nussbaum, are simply inimitable. Mme. Gerhardt is adored in London and the audience made no secret of its feelings.

Metropolitan's Season Ends With Fourth "Surprise Party"

Annual Variety Show for Benefit of Maintenance Fund Presents Uproarious "Turns" in Which Leading Members of Company Participate

By HORACE JOHNSON

The Metropolitan artists staged their fourth annual Operatic Surprise Party with consummate skill before a packed house on Sunday evening, March 31. Laughter of the uproarious kind greeted the sketches and musical acts staged during the second half of the program.

The first number of this section of the entertainment, entitled Der Wurm Turns, showed the stage in total darkness with the fiery Dragon of Wagnerian tradition planted in the centre, breathing steam and bemoaning that he was the "forgotten" personage of the Metropolitan Association and did not receive his just dues. The voice with which he sang sounded familiarly like Lawrence Tibbett's.

Raymond Knight explained this dirge by saying that opera at the Metropolitan was open to suggestions of improvement, and the following presentations were an effort on the part of the new management to follow ideas sent in by writers. Newman Levy, Deems Taylor and Mr. Knight wrote the lyrics of the music especially arranged by Wilfred Pelletier, Robert Ambruster and Paul Sterrett. Mr. Pelletier was the music director.

Consequently, in answer to one letter which stated that opera should be advertised as the motion pictures are publicized, short flashes were shown on the screen of publicity blurbs of coming events. Appropriate flashes of pantomime scenes from operas were enacted by Leonora Corona, Queena Mario, Irra Petina, Desire Defrere and Alfredo Gandolfi. The flashes read were on this order: Hungry Passions (formerly Tosca)—A Story of Love and Lust in Romantic Rome (not for children). Rigoletto was retitled Hunchback of the Harem, and Salome was listed as Just a Woman Who Wanted Her Man.

IN THE "MOVIE" MANNER

When this had drawn shouts of mirth, Queena Mario made a "personal appearance" and related in approved movie manner her love for the people and her joy at being asked to present Manon—"just a school-girl, so sweet and pure"—in a coming performance.

Opera-Tunity Knocks was the title of a sketch in which Vandy Cape sang "Lo, the Gentile Lark" in her inimitable, mirth-provoking way, to fulfil the suggestion advanced that local singers of promise be given a chance at the Metropolitan.

The ballet then presented Aida Ballethoo, arranged by Rosina Galli to the Temple Dance music of Verdi's opera in the Radio City Music Hall fashion of the Rockettes. Howls of joy greeted their interpretation of this music and their performance certainly rivalled the stereotyped dancing of the Rockettes—Rita de Leporte even danced a fan dance.

Sketch number five, called Nibelungen Ringling Bros.—Barnum Bailey & Götterdämmerung, was staged to help this fictitious writer of a letter to Raymond Knight hear the whole Wagner Cycle in time to catch his last train to Westchester. Enacted by Doris Doe, Helen Gleason, Margaret Hal-

(Continued on page 24)

Amsterdam Welcomes Pelléas With Monteux as Conductor

Flawless Performance Pleases—Busch, Smeterlin, Bruno Walter, Hambourg, Prihoda, Score Notable Successes

By EVELETH VAN GEUNS

AMSTERDAM.—After a lapse of seven or eight years Debussy's Pelléas et Mélisande has been reproduced by the Wagner Society. As before, Pierre Monteux conducted, but the cast was entirely new. Paul Cronheim, secretary of the society, bore much of the responsibility in the choice of artists and was amply rewarded by a wellnigh flawless performance. Monteux's masterly hand and the fine playing of the Concertgebouw Orchestra, together with the excellent work of the vocalists gave Amsterdam a musical experience it will long remember.

Youthful Janine Micheau, as Melisande, was exquisite in the tender melancholy of the figure, while her somewhat ready but sweet soprano voice harmonized surprisingly with Debussy's tonal colors. André Gaudin, being indisposed for the première, sang the second evening, and was not heard by this reviewer, but Georges Cathelat, who substituted for the first performance, projected a Pelleas that was entirely satisfactory vocally and histrionically. The difficult rôle of Golaud, sung by Fred Bordon, was imbued with mellow warmth; and Felix Vieuille as Arkel convincingly personified the mild philosophy of old age. Mady Arty as Génévieve, and Marie Thérese Gauley in the brief but important part of Yniold, completed the excellent ensemble.

BRUNO WALTER'S SUCCESS

Bruno Walter, conducting during the last month at the Concertgebouw, took leave of Amsterdam last Thursday evening after bowing countless times to the plaudits of his admirers. His final concert commemorating the 250th anniversary of Handel's birth was a tribute to the genius that wrote The Messiah. There were a concerto in D major, a concerto grosso in B minor and the Acis and Galatea cantata with soloists and the Toonkunst chorus. This magnificent music was sublimely given, and brought Walter a real triumph.

Worthy of mention is an orchestral concert devoted to the great Johann Sebastian, whose birthday is being celebrated along with Handel's. The master's colossal conception, The Art of Fugue, was given under Hermann Scherchen, and though its enormous proportions impressed, doubts were entertained as to the advisability of performing the work in its entirety.

SOLOISTS SCORE

The several soloists of the last few weeks count among their number Adolph Busch, who played the Brahms violin concerto magnificently; Rudolph Serkin, who offered an individual and musical portrayal of Beethoven's fourth piano concerto; and Alexander Borowski, who shed new light on Tschaikowsky's piano concerto. Vasa Prihoda, Bohemian violinist, playing under Edward van Beinum, was praised for his delivery of a Paganini concerto and the Bach E major concerto.

Mark Hambourg had not been heard here in many years and his return to the local platform disclosed that he is still an artist of big dimensions, with the added attributes of charm and beautiful tone. His program, beginning with a group of delicate old English and French bits, mounted, via Beethoven, Schubert, Debussy, and Chopin, to a climax consisting of Brahms' Paganini variations. Another successful pianist was Jan Smeterlin, who enchanted his many admirers anew with a program of Chopin.

Gunsbourg Opera Heard In Monte Carlo

Henri Rabaud, Mitropoulos and Vienna Boy Choir Triumph in Monaco Principality

By SEBASTIEN JASPARD

MONTE CARLO.—The Old Eagle, which was created in Monte Carlo in 1909, and which came from the pen of Raoul Gunsbourg, director of the Monte Carlo Opéra, was successfully restored a few days ago. Though he did not make us forget Chaliapin, who created the principal rôle, José Beckmans' impersonation of the aged Khan had robust and generous tone. Nequecaur, tenor, was impassioned and impulsive as the Khan's son, while Mme. Agnus did a touching Zina, the heroine.

Tenor Lappas won an ovation for his singing of the title rôle of Pagliacci. His chief partners were Formichi (Tonio) and Isabel Marengo (Nedda). La Rotella conducted.

Mefistofele, by Boito, has returned to the Monte Carlo repertoire, with Antori, basso, doing excellently as the evil genius. Tenor Malipiero (Faust), Gilda della Rizza (Marguerite), Mlle. Carini (Helene) and Mlle. Liamy (Martha) brought up the cast. Amedeo de Sabata conducted this admirable presentation.

ORCHESTRA DRAWS

Maitre Henri Rabaud, one of the glories of modern French music—who does not know his opera Marouf?—is finding his wonted success conducting the Monte Carlo Orchestra in programs of classical, romantic and modern music. Dimitri Mitropoulos, from Athens, inaugurated his series with the Beatitudes by César Franck, than which contemporary music has nothing more celestial. Suzanne Stappen-Bergman and Mme. Moulin (contraltos), José Beckmans (baritone), Bernasconi (basso), and Ainési (tenor) were the soloists. Mitropoulos also conducted a Ravel program, appearing in the dual capacity of leader and soloist in the French master's piano concerto.

BOY CHOIR WELCOMED

The Vienna Boy Choir, from the Imperial Chapel, aroused a capacity audience to enthusiasm. Singing a list of Porta, Vittoria, Gallus, Handel, Palestrina, Rameau, Brahms, Schumann and others, they captivated with the freshness of their voices and the perfection of their style.

Brussels Gives Impetus To Choral Song

Philharmonic Society Organizes Choir—Defauw's Concerts Eminently Successful—Lili Krauss and Goldberg Do Beethoven Sonatas

By SYDNEY VANTYN

BRUSSELS.—It has become a fashion of late years to proclaim the demise of opera and the choral art. Both, so detractors say, have passed into the history books, both are finished, *passé*, gone. That such is not the case, a glance over the musical world easily proves; and that there is a growing need for good choral work is again shown by the organization here, within the past few weeks, of a large mixed chorus by the Philharmonic Society. Great importance is attached to the event and hereafter the Philharmonic Society will be sufficient unto itself, and will not have to lean on other groups whenever it shall want to present a choral work. Leon Jongen, in all probability the most efficient man in Brussels for the post, has been named director of the chorus, and it is expected that the art of oratorio will soon occupy its proper place in the kingdom's capital city.

WHEN IS A CONCERTO?

The fourth Defauw Subscription Concert brought us some of Wagner's major songs, Respighi's Vitraux de Rome, Tschaikowsky's 1812 Overture, Saint-Saëns' Rondo Capriccioso, and Szymanowski's concerto, the last two for violin and orchestra.

The purely orchestral numbers Defauw performed with his wonted precision and

(Continued on page 25)

"RITORNELLANDO:" A FOREIGN FANTASY

PART I

By LOU SINGANDO

Cartoons by Giulio Harnisch

IN THE pre-depression period not yet gone beyond recall, the last symphony concert of the season used to be the last of our actual working days, for in those good times we were wont to dash off to Europe on a cab-man's holiday to hear more music or to take part in the making of it—almost before the last note had ceased to sound in our ears. We were always to be found in alphabetical order on the passenger list of the first available boat.

But other days, other ways. Several springs have bloomed and faded and found us here on our own shores. Not, be it understood, that we love our own shores less in the spring but that we love others more, and music made and heard in different places, under the stimulating reaction of different audiences, has always been food and drink to musicians of all countries. We had foregone this healthy variation on the theme of our musical diet for so long that the state of our mental and physical depression was almost more alarming than that of our financial and economic one; and just when we had thought recovery a thing beyond hope of realization, a windfall, in the way of an invitation to take charge of a small mansion in Italy to be dedicated to Art and Music, gave us the courage and, incidentally the credit needed for the purchase of two tickets to Europe.

Our destination was the home of an American painter, a lovely villa in the foothills of the Apuan Alps at Forte de Marmi, a prospective colony for artists, writers and musicians. Not only were we flattered to have been appointed to take charge of the organization required to turn the place over for these purposes; but having, with this task in hand, such an interesting objective, we sailed with as light a heart as we have felt since the hard times fell upon us, a heart filled with the hope of achievement.

LES ADIEUX

On board we find some of our colleagues,—a violinist seeking seclusion at the Bagni di Lucca, a flutist fleeing to the Arcadian dells of Sirmione on Lake Garda, a cellist to the solitudes of his *villino* at Porto Venere, two inseparables of the viola section bound for the Adriatic shores, another violinist to a village near Pesaro. We all agree that it would be beneficial to spend the few days of the voyage without even a thought of music and so make a vow to refrain from referring in conversation to anything even remotely pertaining to it. Anyone failing to abide by the pact is to pay a forfeit of a bottle of Lacrima Cristi.

The first day passes with only three fines. The second day jumps to seven. The third day nine bottles add to the gaiety of the forbidden subject, and by the fourth day, we are fairly drowned in Lacrima Cristi! The conviviality of our table is the envy of all on board. The tabooed subject of conversation, however, was not so much of music as of musical personalities which went in a merry-go-round with the Lacrima Cristi, and as in *Vino Veritas*, the Lacrimae went to our departed teacher, master and friend, Eugene Ysaye, who was so often the subject of our stories.

"LACRIMAE"

Each of us had known, loved, studied or worked with Ysaye. Each day one of us would recall some endearing thing about him. A violinist would despair of duplicating the beauty of his tone; another, of his style. His name seemed to rise more and more often on the wings of wine until his spirit seemed to join us in our merry-making. That characteristic smile illumined by a *joi de vivre*, which permeated his art and was so much a part of his genius, was ever before us at our table where there had been, but was no longer, an empty chair.

FESTIVALS

As a member of his orchestra, I had known him during the years of his conductorship of the Cincinnati Symphony Orchestra and recall the *camaraderie* of his relationship with his musicians.

The spontaneous quality of his art made rehearsals a very irksome thing to him. I remember how, after a few pages of a composition which perhaps did not suit his mood, he would reach toward a hip pocket—

the familiar gesture was a sure sign that intermission would follow. A beloved pipe would be taken out and stroked affectionately a few times; then, stepping down from the podium, he would say to the musicians, "We have a smoke, eh?"

One composition, however, which he never seemed to tire of rehearsing was a little work of his brother, a simple melody which he would play over and over, closing his eyes, ecstatically lost in the sentiment of the music. At the end he would wipe away a tear saying, "It's so beautiful, let us play it again."

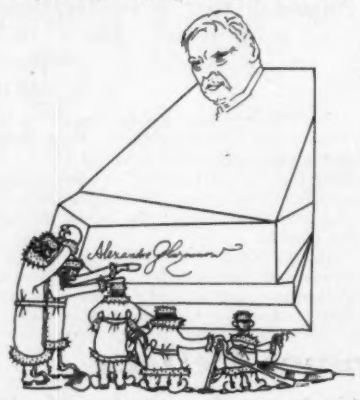
I recall, at a May Festival, with many programs still to be rehearsed, he insisted upon playing and replaying this melody every day, until finally, on the last day of the rehearsals, his son, who was then the concertmaster of the orchestra, leaned over to him, saying, "Father, you haven't rehearsed the new composition of Stravinsky's yet." "Never mind," Ysaye replied, "let us play this melody again; it is so beautiful and I don't like Stravinsky."

"GARGANTUEL-YSAYEAN"

There was a voyage in which we found ourselves among the merry members of his party at a table presided over by the ship's doctor, who was by way of becoming a celebrity in his own right as a famous *gourmet* and concocter of the most exotic dishes, contriving to whet the waning appetites of poor sailors or the waxing appetites of good sailors. Our party coming under the latter category, headed by Ysaye, one of the greatest connoisseurs of good living, the doctor was spurred to the heights of his imaginative skill, and not forgetting to add a touch of beauty to the ritual of dining as a fine art, had placed at Ysaye's right the fairest of fair ladies to be found aboard.

The five days' feast began with the most fantastic of epicurean dishes, none of which ever appeared on the printed menu. Soups made at the table containing every imaginable ingredient, eggs, wine and sauces stirred by the deft hands of the doctor. The platters heaped high with rare viands would be passed, the steward placing them between Ysaye and the lady. The master would absentmindedly help himself first, taking all the most succulent morsels, piling them up into a veritable mountain, and just before the perfect pyramid on his plate collapsed of its own weight, he would exclaim to the lady on his right, "Oh, *ma petite chérie, ma petite mignonne*, did I forget to serve you?"

Twice a day for the five days of the voyage this little comedy would be enacted, Ysaye always seeming to believe in the success of the deception. His absentmindedness, always sustained up to the same point of the pyramided plate, added to our amusement.



When his good friend, the doctor, pleaded with him to play at the ship's concert, he replied, "*Mon vieux*, have I not done my share for the orphans and widows of sailors in the last forty years? Let the younger ones do something." As it happened, there was a young violinist on board who had consented to play. The night of the concert Ysaye stood in the doorway of the salon listening, and when it was ended, as if impelled by some inner force, he strode to the platform, took the younger man's violin and commenced to play with what seemed to us an almost supernatural beauty, holding the audience spellbound for hours. The following day, to reward the master for his generosity, the doctor outdid himself with a repast more elaborate than ever, dishes more numerous and varied, a feast fit for a giant of music, unending and unforgettable, each course always accompanied by the same refrain as the steward passed the heaping platters. "Oh, *ma petite chérie, ma petite mignonne*, did I forget to serve you?

ONE OF A KIND—ANOTHER KIND ONE

Another personality dear to the hearts of musicians, and one whose name also came often into our conversation, was that of the well-loved composer, Glazounoff. We remembered his last visit to these shores, when a group of Russian members of the orchestra planned a little reunion supper at our house for him. The tremor of misgiving which assailed us as to the propriety of a gift that the musicians had selected, instead of a laurel wreath, was soon dispelled by the happy smile with which it was accepted and immediately put to good use. The gift was a large silver flask, engraved with a dedication of devotion from his erstwhile pupils and friends. They had not forgotten to fill the flask with an excellent *vodka*, which made it doubly acceptable, as we were still in the dubious days of prohibition.

Under the cheering influence of its contents, we heard him speak of his contemporaries, the great music-makers of an age and time that seem rather remote today, such famous names as Moussorgsky, Tschaikowsky, Rimsky-Korsakoff, Borodin. Glazounoff was the only one of that illustrious group still living, and so very much living and alive as he recited the doings of those turbulent days of his professorship at the Petrograd Conservatory.

Many of us recalled the exciting events, when some of the more revolutionary students had resorted to bomb throwing to obtain what they considered their rights. Glazounoff was always against mixing politics and art but when it came to a showdown as to whether the students should form committees to bring about certain changes and betterments, he sided with them. When the rebellious students, who had participated in the bombing, were taken to the police station, Glazounoff followed, refusing to leave until they had been released, finally putting in his resignation to the conservatory as a protest against the unfair treatment of the students.

His many deeds of kindness are recalled. Having had the advantages of an independent income, he dedicated his salary as director of the conservatory to the use of needy musicians. Never was he known to refuse material help, as well as spiritual encouragement, to the less fortunate of his profession.

These heartening reminiscences added human warmth to our chatter and made the time pass so quickly that we were surprised when we found our table adorned with noise-makers, the signs that announce the eve of our arrival—as we had not been reminded of it by the usual preparations for the ship's concert. We blessed the Italian government, which has dispensed with this everlasting nuisance and problem, as it has ever remained to us. Not playing, one feels as though the widows and orphans of sailors were being left to their dire fate—whatever it is—and playing, one feels that one would rather share their fate—whatever it is. The splendid Dopo Lavoro organization of the Italian government, which provides stimulating diversion to the ship hands in preparing their very excellent entertainment, has solved the hit and miss quality of ship concerts, which can be such a discomfort to all but the amateurs who wish to show off.

(To be continued)

National Folk Festival for Chattanooga

A National Folk Festival will be held in Chattanooga, Tenn., May 12 to 18, inclusive. The opening event will be a community song festival at the Municipal Auditorium, featuring historical and sacred hymns and Stephen Foster melodies. On May 13 in the early evening, there will be square dances on Broad Street, mostly in traditional costumes. The dancing will be preceded by a parade. Bascom Lamar Lunsford will instruct participating groups. After the dance there will be a community song festival for colored folk in the Municipal Auditorium. May 14 to 18, mornings will be devoted to sessions open for addresses and discussions on American folk expressions. Matinee and evening programs of folk entertainment, ten in all, are announced. Folk music, dances, plays and exhibits of folk arts and crafts are to be featured. Sarah Gertrude Knott is director and founder of the National Folk Festival, which is sponsored by the Chamber of Commerce of Chattanooga.

Henry Junge Arranges White House Musicales

Henry Junge of Steinway & Sons has arranged the details of musical functions at the White House during the 1934-35 season. There have been fourteen such programs from December 18, 1934, to March 18, 1935, and Mrs. Roosevelt has under contemplation two additional musicales. The artists who have appeared on the various occasions are Elisabeth Schumann, Ninon Vallin, Eidé Norena, Galli Campi, Maria Kurenko, Bianca Aldini, Harriet Zell and Dorothy Mainor, sopranos; Kathryn Meisle, contralto; Ernest Hutcheson, Ethel Bartlett and Rae Robertson, Audray Roslyn, and Elizabeth Hipple, pianists; an ensemble of National Symphony Orchestra, Hans Kindler leading; Viola Mitchell, violinist; Beatrice Harrison, cellist; Lucille Collette, violinist and pianist; René Le Roy, flutist; La Argentina, dancer; Vienna Choir Boys; Vandy Cape, singing satires; Sigmund Spaeth, musical satires; Mollie A. Best, character sketches; Iva Roberts, Kentucky Balladist; Reinald Werrenrath and Jean Fardulli, baritone; Trade School Singers of Hampton Institute; R. Todd Duncan, baritone of Howard University; Robert MacGimsey, whistler; Coenraad v. Bos, Pierre Darck, Luis Galvé, Rafael de Mertis, Frank Bibb, Arthur Rosenstein, Frederick Bristol, Harry M. Gilbert, Louis A. Potter, Margaret Harrison, Corinne Symons Homer, Sol Sax, Ernest Hays and William Allen, piano accompanists.

IN NEXT WEEK'S ISSUE

"RITORNELLANDO": A FOREIGN FANTASY

By LOU SINGANDO

PART II

Paris Hails Weingartner's Version of Schubert Score

Eminent Musician Presents His Revision of Uncompleted Symphony in E—Kreisler, Anderson, Pasquier Trio, and Elisabeth Schumann Win New Laurels for Contributions to Tonal Pastimes of Parisians

PARIS.—A Weingartner appearance is always an event, but when Weingartner packs his satchel with an unfinished Schubert symphony which he has orchestrated, and of which he gives us the première, the event is a double occasion for rejoicing.

Thus the *pièce de résistance* at Dr. Weingartner's late leadership of the Pasdeloup Orchestra was the symphony in E, which Schubert jotted down in 1821, but which, for one reason or another, never got beyond that point. The original manuscript comprises the complete orchestration of the introduction (110 measures), the principal idea almost completely exposed, and from then on, notation of melodic fragments, orchestration suggestions, harmonic indications, and accompaniment figures—in all, 160 pages of manuscript.

Dr. Weingartner's adaptation remains faithful to Schubert's sketches, especially in the first three movements; in the fourth, where Schubert was sparing of his notes and apparently working in haste, the task was infinitely more difficult. Everywhere Dr. Weingartner acquitted himself with breadth and assurance and the score, as he has prepared it, must come as close to Schubert as it were humanly possible to come, except Schubert himself had been the workman. The melodic spontaneity and curve, the ideational freshness and nobility, a certain feeling of melancholic charm, and above all the exquisiteness of the *andante*, disclose a Schubert with whom—as in practically everything else he wrote—it is easy, profitable, and enjoyable to be on intimate terms. Weingartner read the work with all imaginable affection and also brought the advantages of his perfectly ordinated art (he led two concerts) to symphonies by Mozart, Schumann, and Brahms, as well as the Beethoven G major piano concerto, in which latter Robert Casadesus was the applauded soloist.

ORCHESTRAL ITEMS

These are almost too numerous to retail. A few, however, will suffice to show on what fare Parisians have of late been subsisting. The Lamoureux Orchestra presented (Louis Fourestier conducting) Marika Papaïoanou, Greek pianist, in the Liszt E flat "war horse"; and Madeleine Grolez in Ravel's piano consort.

The Paris Symphony Orchestra, under Monteux, assisted by Serge Lifar, dancer, invited its followers to an auditory-visual seance; while the Colonne Orchestra, chorus and soloists, under Paray, did The Deluge (Saint-Saëns) and The Messiah (Handel); and the Pasdeloup Orchestra, with the Philharmonic Chorus, and soloists, headed by Ernest Levy, achieved good work in Verdi's Requiem. A concert that opened the eyes and ears of many was that by the Paris Philharmonic Society, on which occasion the six Brandenburg Concertos, by Bach, were performed in their entirety, Alfred Cortot conducting the successful venture.

OPÉRA-COMIQUE DOINGS

Trudi Schoop and her troupe of comic dancers from the Zurich Municipal Theatre had three evenings in this house, presenting various numbers in which they showed that the art of attitudinising does not necessarily have to be rhythmic sequences of regular dancing in order to be expressive and entertaining.

AT THE GRAND

Following its brilliant installation of Rheingold, the Paris Opéra is trying its hand—rather is putting its best foot forward—at evenings of ballet. The first of these was a complete success. Others are to follow. The spectacle comprised Les Créatures de Promethée (Beethoven), Le Spectre de la Rose (Weber), Impressions de Music-Hall (Pierné), and Salade (Milhaud), with Serge Lifar, Mlles. Lamballe, Lorcia, Simoni, MM. Peretti, and Efimoff, breezing through the solos.

AMERICAN SINGER TRIUMPHS

Marian Anderson, whose singing exploits are the talk of Europe, is one of the rare singers who employs types of songs and sentiment most congenial to her voice and temperament. In other words, she gives herself a chance, and in return, the public gives her success. Her Gaveau Hall recital was anything but a slender concert, covering, as it did, the Italian, German, French, English, and Negro schools, and hearkened to and cheered, as it was, by a crowd so numerous the singer and her pianist, Kosti Vehanen, just had room to make their way to the piano.

PASQUIER TRIO

This excellent ensemble is going from success to success. Each one of its performances is a testimonial to its artistic vision and within a week Paris has acclaimed the Pasquiers in three important engagements: the creation of a new trio by Tibor Harsanyi (Triton Concert) and two classical concerts for the Entre Soi Society.

ELISABETH SCHUMANN

A large and influential congregation heard and applauded Elisabeth Schumann's refined singing of lyrics by Brahms and Hugo Wolf, in Iĕna Hall. Quartets by the same composers, played by the Ortambert Quartet, completed the evening's pleasures.

WINDING UP

Like the proverbial little brook, these minutes could go on forever, but not so the required physical space. In conclusion, a word to report a largely attended song recital (Chopin Hall) by Daniel Harris; a banquet in honor of Weingartner; a reception in honor of Gabriel Pierné, offered by the Association Francaise d'Expansion et d'Echanges Artistiques; a concert of ancient French-Italian music, at the Dante Society, featuring violinist Orlando Barera, Italy's best; a Cesar Franck soirée, put forward by La France Eternelle; and the news that the historical house at 53, Ave. de Villiers, where the illustrious Liszt was last heard in Paris, is to be torn down. If anything or body has been overlooked, will the person who makes the discovery please write in and let me know?

IRVING SCHWERKÉ.

ARTUR SCHNABEL
will be heard next season in the complete piano sonatas of Beethoven at Carnegie Hall, New York. The dates are January 15, 22 and 29, February 5, 12, 19 and 26, all Wednesday evenings.

Minneapolis Gives Ear to Operatic And Symphonic Events of Interest

Chicago Forces on Tour Present Brilliant Program of Acts from Various Works and Ballet—Ormandy Conducts Hungarian Music

MINNEAPOLIS, MINN.—The Chicago Grand Opera Company presented four operas, Turandot, Traviata, Carmen and Tosca, on March 13, 14 and 16 in Northrop Memorial Auditorium. Turandot, featuring Maria Jeritza, was a splendid spectacle. Traviata was the musical high spot of the engagement, with Edith Mason, Carlo Morelli and Giuseppe Bentonelli in the leading rôles. Carmen, a matinee performance, had Coe Glade, who was seductive, in the title part; Myron Duncan as Don José was impressionable in his singing. Joseph Royer made a personable Escamillo. The final performance, Tosca, was a memorable example of musical drama, with Jeritza, Morelli and Bentonelli as Tosca, Scarpia and Cavaradossi, respectively. Isaac Van Grove conducted all the performances except Turandot, which was led by Leo Kopp.

Minor rôles were admirably filled by Margery Maxwell, Janet Fairbank, Helen Ornstein, Ruth Lewis, Gildo Merlato, Claudio Frigerio, Frederick Jencks, Amund Sjovik, Lodovico Oliviero, Giuseppi Cavadore, Benjamin Landsman, Vittoria Trevisan, Mario d'Andrea and Louis Sargent. The settings and costuming were superior to anything America offers. The chorus, not large, was routined in both music and action. The orchestra, supplemented by members of the Minneapolis Symphony, was excellent.

Ruth Page and her ballet added charm and beauty to the first three operas and rounded out the seasons with a whimsical ballet, Gold Standard, by Jaques Ibert, conducted by Mr. Kopp after Tosca. With but few names known to Minneapolis, this company presented opera excellent in every department.

ORCHESTRAL CONCERTS APPEAL

The fourteenth concert of the Minneapolis Symphony Orchestra was given on March 15 in Northrop Memorial Auditorium with Eugene Ormandy conducting Bach's toccata and fugue in D minor, A Night on Bald Mountain by Moussorgsky, Le Valse by Ravel and Ein Heldenleben by Strauss. The toccata was the most successful of the several Bach organ numbers transcribed for orchestra, Le Valse failed to impress through no fault of Ormandy and his men, while in the Strauss tone poem the searching exposition of detail colored and illuminated a magnificent interpretation of this work.

The Sunday afternoon concert of March 17 was devoted to Hungarian music—orchestras do not celebrate international holidays. After Goldmark's overture, In Springtime, a somewhat tempestuous spring, and Kodaly's modern version in suite form of Hary Janos, the program seethed with Gipsy rhythms. Hubay, Liszt and Zador were the composers represented. William Lindsay of the department of music at the University of Minnesota gave a brilliant reading of Liszt's Hungarian Fantasy, while Harold Ayres, concertmaster, made a fine impression with his playing of Hejre Kati. Ray Finch contributed an exotic touch with his skillful playing on the Tarogata in Zador's Hungarian Caprice. Ormandy was in a spirited mood, and without intensifying rhythmic contrasts, gave dashing versions of Hungary's music.

RESIDENT PIANIST HEARD

The fifteenth concert in the Sunday afternoon series of the Minneapolis Symphony Orchestra on March 24, marked the local orchestral début of a talented St. Paul pianist, Amy Courtney. She chose the Tschaikowsky concerto in B flat minor and instantly established herself as a lucid thinking player with ample technic to set forth her ideals. She read into the score much of her own poise, and always kept her performance within the limits of pianistic beauty. The audience emphatically approved of her. Paul Lemay, assistant director, was in charge of the orchestra for the afternoon and once more proved his skill as an able conductor. Mendelssohn's overture to A Midsummer Night's Dream, the Brahms Variations on a theme by Josef Haydn, Country Dance by Grainger, Valse Triste by Sibelius and Espana by Chabrier comprised the program.

E. G. K.

Philadelphia Orchestra to Stage Shostakovitch Opera

The Philadelphia Orchestra Association is presenting Shostakovitch's Lady Macbeth of Mtsensk as the ninth opera in the series of ten it has sponsored this season. The production opened at the Academy of Music, Philadelphia, on April 5, and continues April 6 and 9. Alexander Smallens is the conductor. The opera as given in New York has been brought to Philadelphia intact.

Music Festival Held In St. Petersburg

Florida City Is Scene of Three Days' Programs by Choruses, Orchestras and Soloists, Under Direction of Morris Gabriel Williams

ST. PETERSBURG, FLA.—A chorus of about 600 voices trained under the direction of Morris Gabriel Williams of New York; a St. Petersburg high school chorus under the direction of Gertrude Cobb Miller; three orchestras; the St. Petersburg Concert Chorus directed by John H. Barker; the Carreno Club female chorus, directed by Ida Trimble Strinber, with supporting Metropolitan Opera soloists and other featured artists contributed to the first Florida Music Festival, presented in St. Petersburg, March 12, 13 and 14. Three evening performances and a matinee for high school chorus and orchestra on March 14 were all given in The Coliseum, St. Petersburg's largest auditorium, adjacent to Mirror Lake and park, with capacity for about 4,000. Joseph Allen Physioc, scenic artist of New York, was in charge of the staging.

NOTABLE SOLOISTS APPEAR

The soloists were Grete Stueckgold, soprano of the Metropolitan Opera; Charles Hackett, tenor of the Metropolitan Opera; and Frederic Baer, baritone.

The big audiences gave the visiting singers an ovation. Encores were so many that count was lost. When, on Wednesday night, Stueckgold, Hackett and Baer sang the Prison Scene from Gounod's Faust, so insistent was the audience that after prolonged applause and many recalls to the stage, the trio was forced to repeat the whole number.

Acclaim was won by the festival chorus, especially in its singing of the two Bach chorales, When Hence I Must Betake Me and Break Forth, O Beauteous Light, and the old Welsh choral by Joseph Parry, Love of Jesus. In all the chorus numbers the attack, release, the phrasing and interpretative intelligence of the singers brought just tributes of praise to Mr. Williams and his forces. It is felt that the success of the chorus has laid the foundation for an annual festival for the Florida winter season.

The soloists for Florida Night (Thursday evening) were: Vesta Jane Stokes, soprano, who was soloist also at the matinee; Eugene Richard Alden, baritone; Helen Ford, soprano; Margaret Speaker Saltsman, soprano; Edward Frances Duley, tenor; Janet Neale, pianist, who played Brahms' rhapsody in B minor and étude, op. 10, No. 12 by Chopin.

THREE ORCHESTRAS HEARD

Three orchestras provided the instrumental music for the festival: the Festival Symphony Orchestra, organized for the festival by Major Everett Allyn Moses, conductor of Moses Band, the official musical organization for St. Petersburg; the St. Petersburg Concert Orchestra, of which Mr. Barker is conductor, and the St. Petersburg High School Orchestra, conducted by Mrs. Miller. The Festival Symphony Orchestra played the first two nights, the high school orchestra for the matinee, and Mr. Barker's organization for Florida Night.

The accompanists for the two "star nights," Tuesday and Wednesday, were Mrs. Miller, director of the music department at the St. Petersburg High School, and Charlotte Pratt Weeks. The accompanist for Stueckgold, Hackett and Baer was Celius Dougherty of New York. In addition to Mrs. Miller and Mrs. Weeks, Edith Ginn was accompanist at the high school matinee on Thursday.

The festival was organized on a non-profit basis under the auspices of the St. Petersburg Civic Arts Centre, incorporated to promote music, the drama, literature, education and city improvement.

The staff for the production of the festival was one of simplicity. It had a central committee, a woman's committee and a small working headquarters. The chorus were enrolled and received cards as charter members of the Florida Music Festival, organized December 4, 1934. The central committee was organized November 14, 1934, which date will be considered the birth of the festival if St. Petersburg organizes on that basis.

K. C. W.

Supervia's Covent Garden Rôles

Conchita Supervia, mezzo-soprano, is to sing the leading roles in Cenerentola, L' Italiana in Algeri and Carmen at Covent Garden during the Jubilee Festival.

Los Angeles Announces Ambitious Plans for Hollywood Bowl Series

Schönberg Conducts His Works with Philharmonic Orchestra—Schelling Directs Concert for Children—Pasadena to Have School Music Convention

LOS ANGELES.—Plans are being rushed for the fourteenth summer season of Symphonies Under the Stars, under the sponsorship of the Southern California Symphony Association, which sponsors also the winter concerts of the Los Angeles Philharmonic Orchestra. The season will commence one week later than usual and run one longer, from July 16 to September 7, thirty-two concerts in all. As before, these will be given on Tuesdays, Thursdays, Fridays and Saturdays. Internationally eminent conductors and soloists are being considered. As usual, four operas will be given in concert form, while the number of ballets is to be doubled and will come to eight.

SCHÖNBERG LEADS ORCHESTRA

Arnold Schönberg conducted the regular pair of symphony concerts of the Philharmonic Orchestra. Owing to the fact that an old edition of his Pelleas and Melisande was received, instead of the right one, this number was omitted and a performance of the third symphony by Brahms ushered in his appearance. The modernist gave a deeply sympathetic reading of the classic work and was tendered an impressive reception, plaudits reaching yet greater warmth after a presentation of his Radiant Night. The second half of the concert was devoted to his Bach transcription of two chorales and the E flat major organ prelude and fugue. Large audiences attended both performances.

SCHELLING IN CHILDREN'S EVENT

Interest in the first of two children's concerts of the Philharmonic Orchestra, conducted by Ernest Schelling, was so great that several hundred youngsters could not be accommodated at the roomy Philharmonic Auditorium. These programs are sponsored by the Philharmonic Women's Committee, under the chairmanship of Mrs. Cecil Frankel. Schelling was also special guest conductor in the radio concert series given by the Philharmonic Orchestra, his Morocco Suite being played by request.

Feodor Chaliapin attracted a near capacity house at the Philharmonic Auditorium under the Armitage management.

CAMERON IS GUEST CONDUCTOR

Naturally, interest and applause ran high for the guest engagement of Basil Cameron, conductor of the Seattle Symphony Orchestra, who made his first appearance here with the Los Angeles Philharmonic in a versatile and commandingly presented program. The same liberality of taste which distinguished the Englishman's repertoire also characterized his readiness in sharing honors with two solo members of the orchestra, Emile Ferir, principal viola, who played his Desert Evening and Caprice Basque, and principal flutist Anthony Linden, who had chosen the D major concerto by Mozart.

Cameron, already favorably known for his radio programs on the Standard Oil series (shared fortnightly by the local orchestral forces) proved himself a sympathetic and brilliant champion of American music in the rhythmically difficult E minor symphony No. 2 by Randall Thompson, which he introduced. The ingenuous and convincing work was received with marked approval and well merits future hearings. Compositions by Glinka, Delius and Tschaikowsky aroused that feeling of satisfaction derived only by fully thought out and convincingly projected readings.

HERTZ AND MENUHIN SCORE

The special concerts at the Shrine proved a momentous occasion for the followers of Yehudi Menuhin and Alfred Hertz, and about 9,000 of them proved their pleasure in no uncertain terms. Mr. Hertz directed the Los Angeles Philharmonic Orchestra in Beethoven's Coriolan Overture and the Tannhäuser Bacchanale, while the young genius of the violin had chosen the G major Mozart concerto No. 3, the G minor Bruch and the Bach Chaconne.

Ruth Slenczynski gave a sold-out recital at the Philharmonic Auditorium under the Armitage management.

Wilbur Evans was the feature artist on the Behymer Artist Course. A big audience assembled to pay tribute to Dusolina Giannini, who sang a superb program of classic airs, Lieder, opera arias and modern songs in a manner which was at once excellently traditional and yet imbued also with that element of personal artistic experience and interpretative conviction which make her recitals such memorable occasions.

CHAMBER MUSIC EVENTS

The Abas String Quartet (Nathan Abas, Theodore Norman, Abraham Weiss and Frits Gaillard) again attracted a large and enthusiastic audience with a program of Mozart, Kodaly and Brahms. This new ensemble has accomplished a great deal in the short time of its existence by way of ensemble qualities and interpretative unity.

Lovers of ensemble art came into their own also when the Budapest String Quartet gave a program of classics under the auspices of the Coleman Batchelder Series at the Community Playhouse, numerous Los Angeles concert-goers visiting Pasadena for that notable event.

Chamber music was featured also at the University of Southern California when the Abas Quartet and the Compinsky Trio played a special program. The Abas Quartet's innovation of giving "open rehearsals" for educational institutions is meeting with much favor, as it permits numerous students to become acquainted with the works of the masters at convenient hours. The University of Southern California student symphony orchestra was heard to advantage under the direction of Prof. Alexander Stewart.

Calista Rogers, soprano, noted for her unusual repertoire, sang rarely heard Debussy, Granados, Turina and Falla songs. Modern Americans were represented by an entire group of songs by Charles Ives.

LEVITZKI IN RECITAL

Not only pianists but a generally interested audience came to hear Mischa Levitzki, who performed a keyboard program of uncommon brilliancy. He had to give several encores after each of his groups.

Hugo Kirchhofer, director, and Inez Jacobsen, pianist, were the recipients of especial honors at the last concert of the Orpheus Club Male Choir.

Hillen Burton Klages, pianist, Simon Carfagno, violinist, and Frances Warren Haynes, soprano, shared honors, when sponsored by the Western Concert Artists' League.

Edith Knox, assistant teacher to Alexander Siloti at the Juilliard School of Music in New York, now living here, presented a number of piano students whose training speaks well for her capacities as a piano pedagogue.

HARPISTS APPEAR

Under the direction of Alfred Kastner, the Southern California Chapter of the National Association of Harpists gave an interesting concert at the University of Southern California. Principal offerings included a quintet by Arnold Bax for harp (May Hogan Cambern) and strings, Purcell Mayer and David Berman, violins, Sven Reher, viola, and Kurt Reher, cello. Mary Elearnor Baird and Cecelia Stephens were heard in harp solos. Grace Omeron, soprano, sang to the harp accompaniment of Alfred Kastner.

Charlotte Lockwood was presented in organ recital by the Southern California Chapter of the American Guild of Organists.

PROGRAM FOR SCHOOL MUSIC CONFERENCE

For the first time the California-Western School Music Conference has sponsored auditions in piano, voice and stringed instruments, offering to the winners in each division a début on one of the major programs at the coming Biennial Convention Meeting at Pasadena, April 14-17. With the purpose of stimulating and developing the musical talent in the public schools and raising the present standards of solo instrumental and vocal performance, the auditions were open to all music students under twenty-one years of age enrolled in the high schools, colleges and universities throughout the entire Conference area; namely, California, Arizona and Nevada.

As part of the elimination auditions in the various sections of the Conference area, Southern California section held its preliminary Auditions on March 9. In the piano division Constance Shirley, a pupil at the Los Angeles Junior College, took first place, playing the first movement of the Rubinstein concerto in D minor with a technical display of the *bravura* style. Thirteen other students competed with her playing the first movements from their chosen concertos of the following five: Schumann concerto in A minor, Grieg concerto in A minor, Rubinstein concerto in D minor, Beethoven concerto in C minor and the Mozart concerto in D minor. Emil Danenberg, a promising young artist, came in for second place, playing the D minor concerto of Mozart with the nuances and understanding of a mature artist. Serving on the jury of judges were Lillian Steuber, Ida Selby and Abby de Avirett.

Also held on the campus of the Los Angeles Junior College were the stringed instruments auditions, in which Robert Koff, a student of Belmont High School, carried off the honors, playing the first movement of the Mendelssohn violin concerto in E minor. Winning the voice auditions at the Bovard Auditorium, University of Southern California, John Tyers of the San Diego State Teachers' College sang as his contest numbers Ah, Love, but a Day! by Mrs. H. H. A. Beach, Down in the Forest by Landon Ronald and To a Hill Top by Ralph Cox.

B. D. U.

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Stravinsky and Dushkin Appear in Denver

Composer's Works Presented Before Pro Musica—De Koven Operetta Given by Lamont Opera Club—Civic Orchestra Event

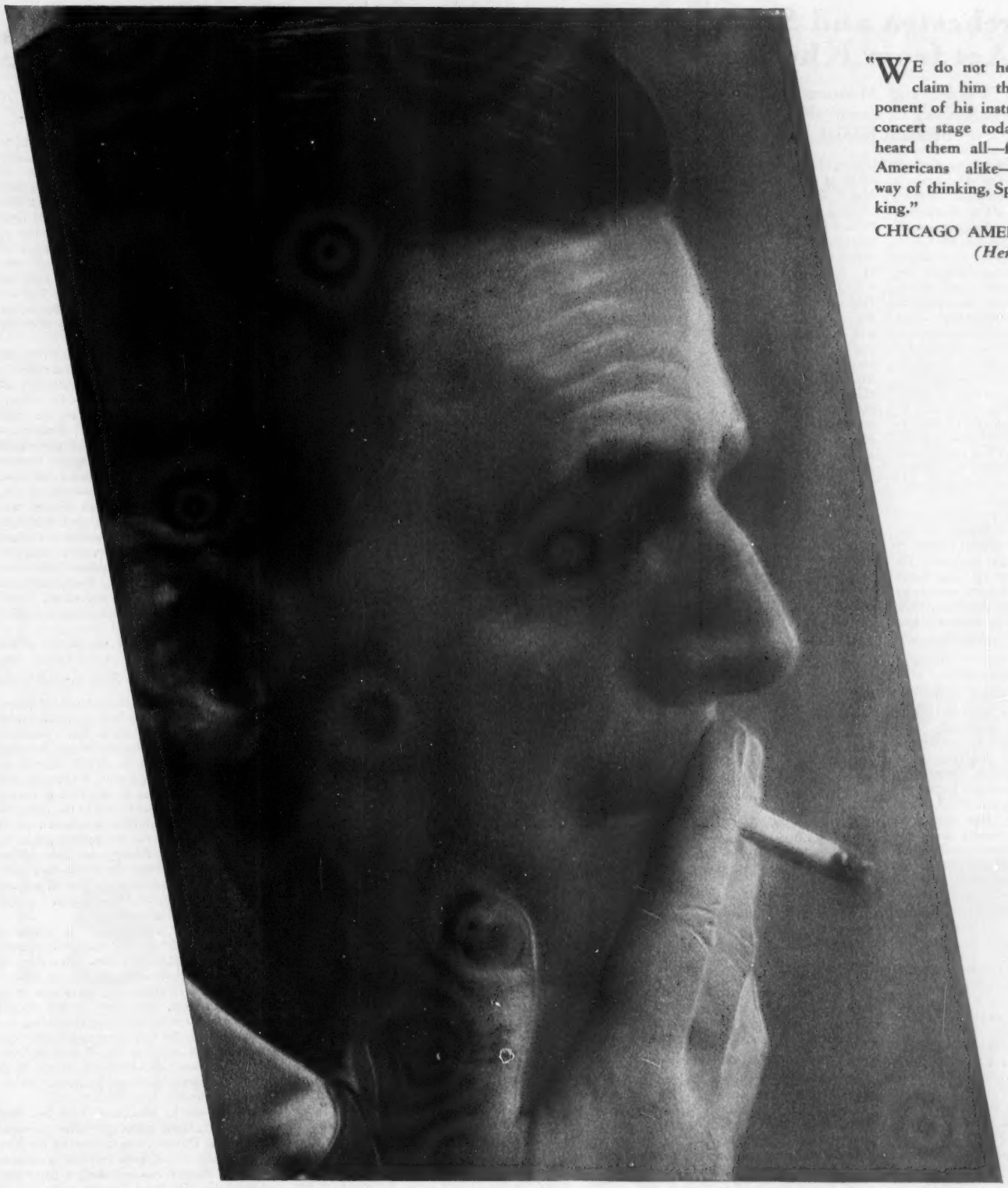
DENVER, COLO.—Social and artistic circles of Denver were out in full force to pay tribute to Igor Stravinsky who, together with Samuel Dushkin, was presented by the local Pro Musica chapter in a recital of works by the Russian composer at the Broadway Theatre. The occasion proved to be a stimulating experience, for here was a composer fully equipped pianistically to do justice to his compositions, seconded by a violinist equally well equipped. The resulting ensemble was wholly delightful and one had the distinct feeling of authority and authenticity. The audience was not slow to recognize these factors and showed its appreciation with frequent and prolonged applause. The program consisted of Suite Italienne, Divertimento inspired by the muse of Tschaikowsky, Duo Concertant and a closing group of shorter pieces arranged from various orchestral works by the illustrious composer.

ROBIN HOOD SUNG

The Lamont Opera Club in Robin Hood was the magnet which drew an appreciative and delighted audience to the municipal auditorium, the large seating capacity of which was not only taxed to the utmost, but held also many standees. Of the latter there would have been even a greater number, had not the fire department called a halt to the further sale of admission tickets. Under the energetic and circumspect direction of Florence Lamont Hinman the young singers, soloists as well as chorus who had all been trained by Mrs. Hinman, acquitted themselves creditably of their assigned tasks. The ensembles and choruses were especially effective. Special commendation is also due LeRoy Race Hinman, who acted as dramatic director, and one noticed with much pleasure the absence of many amateurish slips which so often mar local operatic presentations.

CIVIC ORCHESTRA HEARD

The fifth concert by the Denver Civic Symphony Orchestra (Horace E. Tureman, conductor) was made notable by the assistance of Reah Sadowski, talented young pianist, who gave a good account of herself in Rachmaninoff's second concerto in C minor. Another feature of the program was its closing number, Bedouin Wedding Dance, composed by the orchestra's conductor on an authentic Arabian air and effectively orchestrated. The program began with two Bach chorale preludes in Schenkman's orchestration, while the chief orchestral offering was Turina's Symphony Sevillana. G. S.



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CHICAGO AMERICAN
(Herman Devries)

Notes From a Crowded Season:

NEW YORK

HIS performance was one of the most admirable solo contributions to this season. It was exceptional in beauty and volume of tone; it was irreproachable in style; it was flawless in finish. Furthermore, it was so satisfying in its artistic plan and in its perfect exposition of that plan, that it brought joy to every exacting listener.
SUN *(W. J. Henderson)*

ALWAYS an artist whose sensitiveness, musicianship, and sincerity the public has learned to appreciate, he played with an enthusiasm and lyrical sentiment that thrilled the audience. He played not only with virtuosity, but in a triumphant virtuoso spirit.
TIMES *(Olin Downes)*

BOSTON

HE was yesterday as in the past, an artist and musician of the highest standards and unswerving sincerity. The breadth of his style and the beauty of his tone were at zenith . . . exquisite violinism.
TRANSCRIPT *(Moses Smith)*

CHICAGO

HE stands among the noble few who may be called masters of the violin.
HERALD-EXAMINER *(Glenn Dillard Gunn)*

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Boston Orchestra and Singers Give Act from Khovanstchina

Koussevitzky Leads Wagner and Moussorgsky List—Ruth Posselt Scores in Tschaikowsky Concerto—Hofmann Presents Brilliant Recital

BOSTON.—The Boston Symphony Orchestra concerts of March 29 and 30 contained an operatic program, the principal item of which was the entire third act of Moussorgsky's Khovanstchina, the largest portion of that work, incidentally, which has ever been heard in Boston—at least so far as available records are accurate. The prelude to the opera began the program, the second half of which was devoted to Wagner—the Siegfried Idyl, the prelude and Love-Death from Tristan, and the prelude to Die Meistersinger.

The program as a whole was beautifully played by all concerned, especially, it may be added, the two preludes. Dr. Koussevitzky, whose forte in the past has not been Wagner, was more in the vein on these occasions. As to his presentation of the music of Moussorgsky, a fellow-Russian, it goes without saying that it was inspired. The music itself made a profound impression on the Boston audiences, although your humble correspondent was mildly disappointed.

The performance enlisted the services of a chorus and solo singers. The former was the Cecilia Society, of which Arthur Fiedler is the conductor; and it may be safely set down that never has this group sung better in recent years. The solo singers came from the Art of Musical Russia, a New York society, and included Nadine Fedora, Dora Boshoer, Ivan Ivantzoff, Stephan Slepoushkin and Alexis Tcherkassky.

RUTH POSSELT SOLOIST

Earlier in the week, on March 25, the orchestra under Koussevitzky presented to an enthusiastic audience that practically filled the hall a program consisting of Beethoven's second Leonore Overture, Tschaikowsky's violin concerto and Also sprach Zarathustra by Strauss. The solo violinist was Ruth Posselt, rising young Boston artist, who has had recent successes in Europe. Her playing on the present occasion was secure and brilliant; it was virtuosity almost ideally tempered. Her performance exhibited all of the qualities that go into first-rate violin playing. At the close of the concerto she was accorded a demonstration of applause of unusual warmth and duration.

PLACE AUX JEUNES

Another young, and less mature, artist appeared with the Boston Orchestra in Sanders Theatre, Harvard, on March 28—Gladys Gleason, a recent graduate of the New England Conservatory of Music, and winner, a year or two ago, of the Mason and Hamlin piano competition. For her "vehicle" Miss Gleason selected the Schumann concerto, to which she brought musicianly talents. She was cordially reecived by an audience that heard also the Sibelius seventh symphony, the second suite from Ravel's Daphnis and Chloë, and the Academic Festival Overture of Brahms.

Margaret MacDonald—to continue the chronicle of young artists hereabouts—selected this same Schumann concerto for her appearance with the Peoples Symphony Orchestra, led by Fabien Sevitzky, in Jordan Hall on March 24. By all accounts she made, for one so young, a remarkable impression on the audience, which applauded her with a high degree of excitement. The program, which was one of the best liked of the season, included the overture and ballet music from Schubert's Rosamunde, Hanson's Pan and the Priest, Debussy's rhapsody for clarinet and orchestra, and fragments from Berlioz' Damnation of Faust. Julius Mazzocca was the clarinetist.

More unusual was the case of Rebecca Dulfer, local violinist, who, making her début at the Women's Republican Club on March 28, undertook, with the brilliant assistance of Nicolas Slonimsky, pianist, an extraordinary program of compositions by contemporary writers. The list—in the make-up of which may be seen the hand of Mr. Slonimsky, arch-modernist—consisted of a partita by Kadosa, Hungarian composer; Eugene Goossens' second sonata; Stravinsky's Duo Concertant; Henry Cowell's suite; and a Sonatine by Chavez, Mexican composer. To add to the distinction of the concert, every piece listed was being given in first Boston public performance—a formidable array for local musicologists. The oldest music on the program, incidentally, was composed as recently as 1926. It is readily seen that the concert was a feast for the advance guard of concert-goers. And the audience, in fact, was of remarkable distinction.

The performances, so far as one could gather, were excellent—far better than the usual run of first performances of ultra-modern works. Mr. Slonimsky's pianism needs no praise at this late date. Mrs. Dulfer played with accuracy of intonation and rhythm—and the composers asked much in these directions. Whether she has the accompanying virtues for a more solid kind of music—classical and romantic—remains to be seen and heard. Certainly she has extraordinary persistence and capacity for work. The preparation of this program, on the part of both artists, must have been colossal.

CHAMBER MUSIC

Frederic Tillotson, pianist; Norbert Lauga, violinist, and Yves Chardon, cellist, all members of the faculty of the Longy School, gave a chamber music concert under the school's auspices at Agassiz Theatre, Radcliffe College, on March 26. The program consisted of the Debussy cello sonata, the d'Indy violin sonata in C and the Brahms trio in C minor. The able and sympathetic performances were applauded by a cordial audience of good size.

At the same time another chamber music concert was being given under the auspices of the New England Consrvatory of Music at Brown Hall. The Bach sixth Brandenburg Concerto was presented by an ensemble of seven players—for something of a rarety; and there were sonatas for cello and violin by Handel and Bach, further to remind the audience of the current commemorative rites.

HOFMANN HEADS RECITALISTS

Two pianists—a veteran and a debutant—gave recitals during the week. The first was Josef Hofmann, whom a large audience applauded on March 23 in his second concert of the season at Jordan Hall. His program contained for its principal item the Chopin B minor sonata. In the performance of this and other compositions by Chopin as well as by other composers he was applauded by a large audience.

The newcomer, strangely enough, was a Bostonian, returned to his native heath after study and concert-giving in Europe. Salvatore Sullo is the name of this musician, who is thoroughly modern in his approach to the keyboard. His program, given in Jordan Hall on March 24, contained pieces by Bach-Busoni, Schubert, Scarlatti, Schumann, Respighi, Castelnuovo-Tedesco and Liszt-Busoni. A friendly audience applauded.

The Apollo Club, a men's chorus led by Thompson Stone, wound up its season in its third concert at Jordan Hall on March 28. The program, of a miscellaneous nature, found room for dramatic monologues by Cornelia Otis Skinner, and vocal solos by Eugene Conley, tenor, a member of the chorus. The choral numbers were taken from Protheroe, Lassus, Palestrina, Jacob Handl, Purcell, Chadwick and various arrangers.

Three concerts were taking place simultaneously in the evening of March 27 to harass the ubiquitous reviewer. At the Women's Republican Club Isabel French, soprano, and Reginald Boardman, pianist, shared a program. At the Women's City Club the Berkshire Singers turned out to be an entertaining women's quartet, giving a well varied program. At the Copley Society, finally, was offered a program of compositions by Margaret Starr McLain, Boston musician. Miss McLain at the piano was assisted by Gladys Almeida; soprano; Vithold Kushleika, violinist, and the Boston University String Quartet.

M. S.

FREDERICK JAGEL,

tenor of the Metropolitan Opera, sang Sweet Grass Range, a song by Eleanor Remick Warren, at his Town Hall, New York, recital on March 25. Also during this season the tenor has sung Mrs. Warren's My Parting Gift and White Horses of the Sea.

Works by Horace Johnson to Be Heard on Air

Two compositions for orchestra by Horace Johnson, managing editor of the Musical Courier, will be heard over the air from New York broadcasting stations this week.

On April 5 Eddy Brown and the symphony orchestra will present Horace Johnson's Streets of Florence, an orchestral suite of three pieces entitled Piazza Santo Spirito, Erta Canina and Borgo San Jacopo, over WOR. Mr. Brown is to play Mr. Johnson's violin composition Joyance on the same program.

The Radio City Music Hall Orchestra, under the direction of Erno Rapee, offers the first hearing of Mr. Johnson's In the American Manner on its radio program over WJZ on April 7.

Francis Rogers Pupil to Substitute for Crooks

Kurt Brownell, tenor, artist-pupil of Francis Rogers, is to substitute for Richard Crooks in the Golden Jubilee Celebration of Walter Damrosch at the Metropolitan Opera House on April 12. Mr. Brownell has studied with Mr. Rogers for five years at the Juilliard School of Music, New York. Two years ago he won the Naumburg Foundation award.

Leopold Gives Series of Wagnerian Recitals

Ralph Leopold recently gave a request series of seven intimate recitals with explantory remarks on some of the music-dramas of Wagner. These were presented on consecutive Tuesday evenings at the pianist's New York studio, the last one taking place on March 26. They were devoted to Das Rheingold, Die Walküre, Siegfried, Die Götterdämmerung (Prologue and Acts I and II), Die Götterdämmerung (Act III), Parsifal, and Tristan und Isolde. Mr. Leopold played all the motives individually, as well as his concert transcriptions of many excerpts.

Hertz Conducts Ninth Symphony on Coast

San Francisco Orchestral Players and Municipal Chorus Heard in Opening Concert of "Pop" Series

SAN FRANCISCO.—With Alfred Hertz conducting the Municipal Symphony Orchestra of eighty-five expert instrumentalists recruited from the personnel of the former San Francisco Symphony Orchestra, the Municipal Chorus of 300 mixed voices and four distinguished soloists in a performance of Beethoven's ninth symphony, an audience of 7,000 persons heard the first symphony concert presented in San Francisco in close on to a year. This concert, given in the Exposition Auditorium, was the first in the series of five that is being sponsored by the Art Commission of San Francisco.

Beethoven's ninth symphony, which served to introduce Alfred Hertz to San Francisco in 1915, is a work to which the veteran conductor is passionately devoted. In his interpretation of this masterpiece he once again revealed his conductorial gifts. This composition has never before been performed here with a similar impressiveness, vehemence of sounding volume and beauty of tone.

Thanks to the excellent training of Dr. Hans Leschke, the Municipal Chorus acquitted itself nobly. Its singing of Schiller's Hymn to Joy was vigorous and well shaded, good in tone and intonation, and generally crisp in the attacks. The soloists (who were Lorna Lachmund, soprano; Eva Gruninger, contralto; Raymond Marlowe, tenor; Henri Shefoff, bass) proved to be oratorio singers of experience and skill.

Needless to report that the success of the concert was enormous.

PHILHARMONIC SOCIETY HEAD WRITES BOOK

Musicians Talk, a book just off the press, is creating quite a stir both in literary and musical circles in and about San Francisco. Its author is Mrs. Leonora Wood Armsby. While the name Leonora Wood Armsby is perhaps not especially well known in the world of literature, it is one that is deeply engraved upon the hearts and in the minds of thousands of music-lovers hereabouts, for it is Mrs. Armsby who is the guiding genius of the Philharmonic Society of San Mateo County, which sponsors the out-of-door summer symphony concerts in the Woodland Theatre—the home of Hillsborough's unique festival of symphonic music.

In Musicians Talk, which is dedicated "To the loyal friends of the Philharmonic Society of San Mateo County," Mrs. Armsby records the artistic achievements of the society from its inception ten years ago up to the present time. She also devotes several chapters to the relating of her interesting experiences with the following conductors who have held the baton at the Woodland Theatre: Gabrilowitsch, Molinari, Hertz, Rodzinski, Coates, Walter, Monteux, Arbos, Harty, Damrosch and Bloch.

The preface to Musicians Talk has been penned by Mrs. Armsby's close personal friend, Olin Downes, music editor of the New York Times. The book contains a number of lovely illustrations including a panoramic view of the Woodland Theatre and a picture of the San Francisco Symphony Orchestra taken by the swimming pool on Mrs. Armsby's beautiful country estate in Hillsborough.

Everyone interested in music and musical personalities should by all means read Musicians Talk. It carries a wealth of valuable information and is fascinating and entertaining reading.

C. H. A.

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WJZWEAFWABCWOR

Russel Wragg's song Lullaby a la mode was sung by Rose Bampton over WEAF on March 23, and by Helen Jepson on a recent Paul Whiteman hour.

The Ohio Federation of Music Clubs presented Josephine Forsyth in a program of her compositions broadcast from WTAM, Cleveland, March 21. . . . Louise Bernhardt, contralto, was guest artist on the Chevrolet program with Isham Jones Orchestra, March 26, over WABC. . . . Ernestine Schumann-Heink, after a career of more than fifty-six years on the opera and concert stage, made her début as a dramatic actress on March 29 (WEAF) in the First Nighter program. . . . March 31, Jan and Raffael Kubelik, father and son, made their American radio début as guest artists with the General Motors Symphony Orchestra over WJZ. Jan Kubelik, violinist, was soloist, and his son was conductor. . . . A vocal concerto by Mozart, rarely heard in concert and probably never performed before on the air, was presented by Verna Osborne, soprano, from WOR, March 31, during Estelle Liebling's Operatic Miniatures. The concert aria, Chio Mi Scordi De Te, composed in 1786, is for voice, orchestra and piano obbligato. . . . Eight winners of the 1935 John Simon Guggenheim Memorial Scholarships were introduced over WJZ, April 1. The eight men and women, comprising the winners from the fields of fine arts, literature and science, were interviewed by Francis C. Healey. . . . The entire ensemble of the Cheerio Hour (WEAF) was heard on April 1 in a travesty on Lohengrin, the work of Cheerio and Joseph Daltry. April 5, Lovina Gilbert, soprano of this program, sang Grace Leadenham Austin's Rain at Night. . . . Bruno Walter was piano soloist during a half-hour international broadcast by the Budapest Orchestra, through the WJZ facilities, April 3. . . . A selected group of students from the flute ensemble classes of Leonardo Delorenzo at the Eastman School of Music in Rochester, N. Y., were featured during the concert over WJZ from the studios of WHAM, April 4. Eleanor Mitchell, Donald MacDonald, Edward Callan and Eleanor Knight opened the program with the finale from a quartet for flutes by Reicha; Burnett Atkinson played Debussy's Syrinx as a solo, and Walkiers' scherzo from Gran Quartet was played by an ensemble of twelve flutists. . . . John Corigliano, violinist, was guest soloist with the Bamberger Little Symphony directed by Philip James in its WOR concert, April 4. He played Beethoven's violin concerto in D.

A program of Grieg, Gluck, Brahms, Liszt and Mozart vocal and instrumental works will be given over WEAF, April 6 (today) by Anna Hamlin, soprano; Dorothy Minty, violinist, and Fay Ferguson, pianist, during the NBC Music Guild broadcast. . . . April 7, first performances anywhere of In the American Manner by Horace Johnson, and Canzone D'Amore by Leo Russotto will be heard during the program by the Radio City Music Hall Symphony Orchestra from WJZ. Mr. Johnson's work will be played by the orchestra; Jan Peerce, tenor, will sing Mr. Russotto's composition, and Viola Philo, soprano, is to offer an excerpt from Carmen, and the orchestra numbers by Rimsky-Korsakoff and Beethoven.

The first of two American Music Festival concerts, featuring the compositions of American composers, will be presented, April 7, during the General Motors Symphony broadcast (WJZ). Sophie Braslau, contralto, and George Gershwin, pianist-composer, are guest soloists and the orchestra is to be conducted alternately by Ernest Schelling, Henry Hadley and Howard Barlow. The selections include Hadley's Scherzo Diabolique; The Spring Song of the Robin Woman, from Shanewis by Cadman; excerpts from Carpenter's Skyscrapers; the world première of Rhumba by Antheil; Schelling's A Victory Ball, and Gershwin's concerto in F for piano and orchestra. . . . Mario Chamlee, on the Garden program from WEAF, April 7, is to be heard in the serenade from Donizetti's Don Pasquale and in numbers by Herbert, Mendelssohn and others. . . . In response to numerous requests, Ernestine Schumann-Heink will sing Rasbach's Trees during the Sentinels Serenade (WEAF), April 7. . . . Also on April 7, the Chicago A Cappella Choir, under the direction of Noble Cain, gives the Temple of Song program on WEAF. Ruth Lyon, soprano, will be soloist, and the program includes music by Tschesnokoff, Gounod, Tschaikowsky, Mendelssohn and others. . . . Arturo Toscanini will complete the Brahms Cycle in which he has been conducting the New York Philharmonic Orchestra for the past six weeks with the broadcast of April 7 over WABC. . . . Another WABC feature for April 7 is the Detroit Symphony Orchestra's concert, with Victor Kolar, conductor, and Rose Bampton, soloist.

The Kolisch String Quartet of Vienna makes its American début on April 8 before an audience in the Library of Congress in Washington under the auspices of Elizabeth Sprague Coolidge. WJZ will carry the concert. . . . Gladys Swarthout will appear again as soloist on the Voice of Firestone hour (WEAF), April 8. One of her solos is to be In My Garden by Idabelle Firestone. . . An all-Tschaikowsky program is scheduled by artist-students of the Curtis Institute of Music, April 10, on WABC, and the chamber music department of the institute will play a concert of music for small ensembles and vocalists on April 17. . . . A "command performance" of Brahms' Requiem will be presented by the National Broadcasting Company over its combined networks (WEAF and WJZ) on Good Friday (April 19). After the first complete broadcast of this work last Good Friday, a nationwide demand for a repeat performance was received. This year the work will be repeated under the direction of Dr. T. Tertius Noble, organist and master of the choristers of St. Thomas Church, New York. He is to conduct a chorus of 260 men and boys from his own choir and the Newark Foundation Chorus, together with the NBC Symphony Orchestra. . . . Pope Pius XI is to be heard over combined WEAF-WJZ hook-ups on Easter Sunday, April 21, when he imparts his blessings to the crowd which gathers annually in the square before St. Peter's in Rome. It will mark the first time that the Easter ceremony, from the Loggia of St. Peter's, will be heard in this country.

Kubelik Plays in General Motors Concert Conducted by His Son

Jan Kubelik, eminent violinist, was the soloist in the concert by the General Motors Symphony Orchestra, conducted by his son, Raffael, on March 31. The occasion marked the first radio appearance of the violinist in this country, and also introduced the conductor to the air. The concert took place in the Centre Theatre, New York, and was broadcast over the NBC chain.

The program opened with Dvorak's Carneval overture, a colorful reading being given of this brilliant and stirring number. Later in the concert Ravel's arrangement of a Debussy dance, Dvorak's Slavonic Dances Nos. 8 and 10, and the Rakoczky March by Berlioz were played with spirited effect under the baton of the younger Kubelik, who seems a conductor with definite ideas of interpretation.

The violinist's contributions included Saint-Säens' concerto in B minor, an interesting restoration in view of the composer's centenary year. Much of the temperament, fire and virtuosic wizardry that a former generation associated with the name of Kubelik was present in the reading of this somewhat saccharine but effectively written work. A second group included two shorter items—Schumann's Abendlied and the Paganini Campanella, the latter a remarkable exhibition of bravura playing. There was warm applause for both the participants and the orchestra. R. K.

Mme. Guttman-Rice Announces Courses for Teachers of Singing

Melanie Guttman-Rice offers courses for teachers of singing in practical use in the theory and psychology of voice training. The courses begin April 15 and consist of twelve two-hour sessions, once weekly. For those who wish to enroll for a period of six weeks, two sessions weekly will be arranged beginning July 15. Registration closes April 10. Those wishing to enroll should communicate with Mme. Guttman-Rice at her New York studio.

FRANK

SHERIDAN

PIANIST

In Two New York Recitals at Town Hall

Program for January 26, 1935

Fantasia and Fugue, D major.....Bach
Prelude, Chorale and Fugue...Cesar Franck
Sonata, C major (Köchel 330).....Mozart
Twenty-four Preludes .....Chopin

Program for March 24, 1935

Sonata, E flat major (81-A).....Beethoven
Variations on a theme by Händel....Brahms
Fantasia, C major .....Schumann
Tableaux d'une Exposition.....Moussorgsky

"American Musician Gives Further Proof of His Artistry"

"This young American is, on the strength of his performances on this occasion, **entitled to a niche on those lofty heights ordinarily reserved for distinguished players of European origin.**"
Jerome D. Bohm, Herald-Tribune, January 27, 1935.

"He approached his chosen selections from the four masters in a spirit of close sympathy and deep understanding. His **mechanical equipment was exceptionally complete,** and he was thus enabled to present with ease of manner, **beauty of piano tone and command of requisite style,** the inner content of the compositions he sought to reveal to his listeners. His **poetic vision,** as disclosed in his reading of Cesar Franck's music, was of **rare insight and beauty.**"
S. A. D., Sun, January 28, 1935.

"The pianist's art was wholly at the service of the music in hand. The Beethoven sonata was played with a grasp of its poetic content; this was accomplished by the simple process of giving the work the required nuances of tone and phrasing. Mr. Sheridan proved the scope of his interpretative capacities in his playing of the Brahms variations, where tone, shading, pedal work, all the aspects of the pianist's art, were a means to the publishing of Brahms's genius for fertilizing and aggrandizing an ingenius theme."
H. T., Times, March 25, 1935.

"The performance told of unusual insight into the moods of the music, unusual color and command of nuance, and, in general, the expression of a meture and individual artistic personality, possessing definite interpretative ideas along with the ability to set them forth."
Francis D. Perkins, Herald-Tribune, March 25, 1935.

"I had the pleasure of discovering that I was in the presence of a **superbly equipped pianist and highly distinguished musician. . . .**"
B. H. Haggin, Brooklyn Daily Eagle, March 25, 1935.

"Mr. Sheridan showed himself **master of all four styles.** With a wide technic at his command and an unostentatious approach to this work he gave performances that were examples of true musicianship and self-effacing art."
L. B., World-Telegram, March 25, 1935.

"The young American keyboard artist again gave emphatic proof of his superior talents. . . . As piano programs go, this was a stupendous list, requiring a high order of interpretation and thorough mastery of technic. In both departments one could admire Sheridan's serene command, as well as his fine manipulation of tone and the warmth of his response to the varied styles called for by the music. Alone with the Handel-Brahms number, the player **clinched his right to elevated pianistic rank.** He won an altogether rousing success."
Leonard Liebling, American, Mar. 25, 1935.

"There were many vistas of deep eloquence and rugged power, along well-marked paths, in Mr. Sheridan's performance yesterday, but this artist **enjoys also the distinction of being interesting even when his conception of a work is untraditional.**"
I. K., Sun, March 25, 1935.

"As in his first recital of the season some weeks ago, Mr. Sheridan had at all times the situation well in hand. His **dynamics were unusually clear,** and a difficult passage appears not to exist for this important pianist."
Post, March 25, 1935.

"His **playing is always marked by intelligence and solid musical interpretation.**"
Henriette Weber, Journal, March 25, 1935.

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Horowitz Fêted Soloist in Chicago Orchestra Concerts

Russian Pianist Wins Acclaim for Performance of Brahms Concerto under Baton of Stock—Recitals by Rose Bampton and Milstein Are Other Outstanding Events of Week in Midwestern City

CHICAGO.—The musical highlights of the last week in March were the recitals of Nathan Milstein and Rose Bampton and the three solo appearances of Vladimir Horowitz with the Chicago Symphony Orchestra.

At his recital in Orchestra Hall on March 24, Nathan Milstein presented a stupendous program, under the management of Henry E. Voegeli. Three sonatas were listed—Vivaldi's D major, Bach's C major (for violin alone) and Beethoven's F major. Added to this were two Paganini Caprices and lighter numbers by Ravel, Novacek and Smetana. Such a program is naturally to the liking of serious musicians and students of the violin. In top form, Milstein played gloriously. His bewitching technic, his voluminous and beautiful tone and his masterly reading were omnipotent. In the Bach sonata Leopold Mittmann was his worthy coadjutor and together they played the Beethoven sonata as it has not been heard here in many years. At the close of the recital, Milstein was compelled to give many encores and as the audience was loath to leave the hall the virtuoso played practically another program. Only when the lights were turned out did the concert come to an end.

HOROWITZ AND THE CHICAGO ORCHESTRA

Whenever Vladimir Horowitz appears as soloist with our orchestra, a musical treat is in store for music-lovers. But when he plays as he did on March 26 and again on March 28 and 29, it becomes an imperishable event. Brahms' D minor concerto was the vehicle with which Horowitz stunned his audience at the Tuesday concert, creating nothing short of a sensation through the magnificence of his playing. His listeners were on the verge of hysteria and shouts of "bravo" reëchoed throughout the hall. A similar tempestuous demonstration was recorded at the Thursday-Friday concerts when Horowitz electrified the capacity audience with his interpretation of the Rachmaninoff concerto No. 3, in D minor. Horowitz' playing was inspired. The beauty of his tone, the lucidity, nobility and eloquence of his readings were matched with stupendous dynamics and crystal-like pianissimos.

On Tuesday afternoon the orchestral numbers consisted of repetitions of d'Indy's Wallenstein's Camp and B flat major symphony. For the Thursday-Friday concerts, Dr. Stock had prepared an all-Russian program in honor of the guest artist. The short but delightful Liadoff musical tableau, Baba-Yaga, prefaced well the bombastic Manfred symphony of Tschaikowsky. Superbly interpreted by Stock and his men, those two numbers prepared the audience for the Rachmaninoff concerto.

ROSE BAMPTON IN RECITAL

The postponed song recital of Rose Bampton for the Musicians' Club of Women, at the Chicago Women's Club Theatre on March 25 may well be counted one of the musical events of the year. She delivered her well arranged and interesting program with that richness of tone that has endeared her to music-lovers throughout the country. Hers is a remarkable contralto voice of velvety quality, unusually wide in compass and used with rare artistry. To these qualities must be added the ability to project the words clearly so that every word is well understood, and by so doing she adds to the enjoyment of her listeners. The members of the Musicians' Club of Women had a real treat, and they expressed their pleasure with warm and prolonged applause at the close of each song and demanded encores at the close of each group. Edgar Nelson, as usual, was the artistic and reliable accompanist.

DE PAUL UNIVERSITY SYMPHONY CONCERT

The De Paul University School of Music is one of those musical institutions which through a period of years has raised the level of musical education in Chicago. Annually concerts are given by the De Paul University Symphony Orchestra, its chorus of 100 voices, and fine soloists. One of these took place at De Paul Auditorium on March 26 when the orchestra and chorus joined forces in a miscellaneous program which was concluded by Mendelssohn's Hymn of Praise. The orchestra is a fine body of well trained musicians directed by Wesley LaViolette and deserves unstinted praise for its playing on this occasion of Wagner's Rienzi Overture and the suite from DeLamarter's The Betrothal, as well as for the splendid support given the soloists and choristers. Dean Arthur C. Becker, the moving spirit of De Paul University School of Music, has surrounded himself with an excellent faculty and the beautiful work of the choristers speaks volumes for his skill as chorus master.

The soloists, Freddie Lee White and Marjorie Willem, sopranos, and Ralph Niehaus, tenor, voiced their parts in the Hymn of Praise in admirable manner.

RUDOLPH REUTER AT PEOPLE'S PLAYHOUSE

Rudolph Reuter, pianist, furnished the program for the People's Civic Concerts, at the People's Playhouse, Jewish People's Institute, on March 26. His program included the prelude and fugue, op. 35 by Mendelssohn, the scherzo from the A flat sonata and the rondo from the sonata in C of Weber, César Franck's prelude, chorale and fugue, and numbers by Chopin, Schumann, Ravel, Moszkowski, Grieg, Carpenter, Schönberg and Liszt.

EVA BANDROWSKA SINGS

The début recital of Eva Bandrowska, Polish soprano, at the Studebaker Theatre, on March 24, was under the direction of Harry Zelzer. Due probably to the inclement weather, the audience was not as large as had been anticipated. It would be difficult to classify Miss Bandrowska's voice, as it has the power of a dramatic soprano, the flexibility of a coloratura and the range of a lyric artist. Her list of songs was so arranged as to exhibit her manifold vocal virtues. The Liszt Loreley was sung with dramatic effect, the Caro Nome, with much agility, and throughout her concert she gave ample proof of her ability as a concert singer.

Frieda Galantiere, pianist, was presented in recital at Kimball Hall on March 24.

AUGUSTANA COLLEGE CHOIR

Annually the Augustana College Choir stops long enough in Chicago to give a concert at Orchestra Hall. In our hall of classical music they again delighted a large and demonstrative audience on March 25.

DONALD FRAZIER HEARD

Donald Frazier, baritone, opened the nineteenth season of the Young American Artists Series at Curtiss Hall on March 26. He was ably seconded by Charles Lurvey at the piano.

Helen Goldenberg, violinist, was presented in recital at Kimball Hall on March 26.

IGOR STRAVINSKY ILL

Due to the illness of Igor Stravinsky, the joint recital which he and Samuel Dushkin, violinist, were to give on March 29 was postponed until next season.

FORTUNE GALLO IN TOWN

Fortune Gallo, president and manager of the San Carlo Opera Co., arrived here recently from the Pacific Coast on his way to New York, where he will remain only a few days, coming back to Chicago to prepare for the San Carlo's season at the Auditorium in April.

LAKE VIEW MUSICAL SOCIETY PROGRAM

The Lake View Musical Society's active member program of March 27 was given at the home of Mrs. M. B. Kennedy in Winnetka. Mary Williams Kilpatrick, soprano, Ethel Swindell, contralto, Mary Ann MacFadden, soprano and harpist, Caroline Thomas Harnsberger, violinist, Vera Mae Kane and Marie Hammer, pianists, participated in the recital.

ORCHESTRA'S DEFICIT LESS THIS SEASON

Season ticket subscribers of the Chicago Symphony Orchestra concerts have been informed by the Orchestral Association that the estimated deficit for the current season is $35,000. When this year's income from endowment funds, amounting to about $15,000, is applied, there is left a net deficit for the 1934-35 season of $20,000. Only by contributions and the continued increase in seat sales until additional income from this source is developed or the other sources of income are again normal, can this be met and the future of the orchestra be assured. In comparison with last season's net deficit of $55,000, this year's decrease shows that the efforts of the friends of the orchestra and the women's committee formed by Mrs. Frederic Upham to obtain contributions and additional season ticket subscriptions have been eminently successful.

MINNETTA RIGGS GREENWELL PLAYS

During the past week we had an opportunity to hear Minnetta Riggs Greenwell, composer, pianist and accompanist, at a private recital. Besides offering several of her songs, Mrs. Greenwell served as accompanist for Frederic Bittke, baritone, who sang with telling effect Caccini's Amarilli, the baritone aria from Leoncavallo's Zaza, and a group by Schubert, Brahms, Densmore and Head. Mr. Bittke, who is known on the Pacific Coast, is making a name for himself here as an operatic and radio singer.

HANNA BUTLER PUPILS IN DEMAND

Harold Willard, baritone, from the class of Hanna Butler, was the soloist recently at the Chicago Theatre. The baritone, who is soloist at the First Scientist Church of Evanston, has been active during the last few months. Marie Gertz, another Butler pupil, sang at the German Press Club on March 25 and has been engaged to appear at International House, University of Chicago, on Easter Sunday. Leona Lee, also one of Mme. Butler's students, sang on March 24 at the Russian Club and on March 27 for the Polish Legion at the Heinze Hospital. Marjorie Livingston will be the soloist with the People's Symphony Orchestra at Orchestra Hall on April 16.

AMERICAN CONSERVATORY NOTES

Elizabeth Pitsch, soprano, student of Theodore Harrison, has been engaged as soloist and member of the quartet at the First Congregational Church, Wilmette.

HORTENSE MONATH,
pianist, will play at the Liederkranz Club, New York, on April 6, and, 7, broadcast on the Steinway Hour from WBAL, Baltimore. On May 3, Miss Monath gives a recital in Poughkeepsie, N. Y.

Dorothy Congdon, contralto, pupil of Elaine deSellem, and Theophil Vocks, pianist, appeared in joint recital recently at the Englewood Presbyterian Church.

The Theatrecraft Players, directed by John McMahill, Jr., were presented in several one-act plays at the Allerton Hotel on April 2.

The annual conservatory costume party was held at the Cordon Club on April 3.

Frieda Bachman, pianist, student of Olga Kuechler, was heard in the Young American Artists Series of Recitals at Curtiss Hall on April 3.

Members of the Allen Spencer Piano Club were introduced in recital at the conservatory on March 26.

Richard Kesner, violinist, pupil of Herbert Butler, and Leo Heim, studying with Allen Spencer, accompanist, appeared in recital before the Lakeview Musical Club on March 19.

Piano students of Louise Robyn and violinists of Kenneth Fiske were heard in recital at Kimball Hall on March 23.

SAMPLE STUDIO NOTES

Elva Gamble, soprano, appeared recently on programs of the Chicago Artists Association and Iota Alpha Chapter of Mu Phi Epsilon.

D. Edgar Davies, of Racine, Wis., was baritone soloist with the Racine Symphony Orchestra on February 19; for the Knights of Pythias in Sheboygen on March 12; for the Odd Fellows of Racine on March 1; for the Schubert Club of Kenosha on March 17. Mr. Davies is also regular soloist at the First Presbyterian Church of Racine.

Betty Wright of Raleigh, N. C., has returned for daily study with John Sample. William Benson, tenor, appeared recently in West Chicago; for the American Legion in Batavia, Ill., February 27 and 28; for the American Legion in Dundee, Ill. Myrtle Boyles, soprano, sang for Omega Chapter of Sigma Alpha Iota, on March 17.

Virginia Richards, soprano, sang excerpts from the Peasant cantata at the all-Bach concert of the Little Symphony Orchestra of Louisville, Ky., on March 21. Miss Richards was soloist recently for the Highland Mothers' Club. William Meyer, baritone, and Mrs. W. E. Hutchings, soprano, appeared on the last program of the Wednesday Morning Musical Club. RENÉ DEVRIES.

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Eminent Pianist Appears in Recital under Auspices of Forum—Ormandy Leads Varied List with Philadelphia Orchestra—La Serva Padrona Sung for First Time Locally

PHILADELPHIA.—Josef Hofmann's superlative keyboard art commanded the rapt attention of his audience at the Academy of Music on March 28 when he gave a concert there under the auspices of the Philadelphia Forum. The evening found Mr. Hofmann at the height of his powers, commanding the full beauty and brilliance of every composition he elected to play The first number was the Bach-Liszt prelude and fugue, in which the performer gave an exposition of clarity and fine balance to its contrapuntal intricacies. Next came Mendelssohn's Hunting Song, played with entire cognizance of its musical content and possibilities. Schumann's Carneval ended the first half of the program. In this sequence, Mr. Hofmann marked the different episodes by a slight intervening pause. The many-sided genius of the pianist adapts itself with consummate excellence to program music, and the audience heard a memorable presentation of this tonal panorama.

In the second part were a Chopin group, whose encores included Mr. Hofmann's own transcription of the Minute Waltz, in response to the demands of the audience; the F sharp major sonata of Scriabin, Rubinstein's Melody in B, and the Mephisto Waltzes of Liszt This last work, with its hoard of difficulties, was played in the original version, a feat which few pianists care to attempt. Mr. Hofmann set it forth in such brilliant terms that he was given an ovation. At the close of the printed program, he granted three encores, a concession to the insistent plaudits.

PHILADELPHIA ORCHESTRA

Eugene Ormandy presented a varied and widely contrasted group of numbers on the program for his final appearance in Philadelphia as guest conductor of the Philadelphia Orchestra this season, on March 22 and 23. The outstanding work was the Sibelius symphony No. 1 in E minor, which was conducted with insight and mastery. Mr. Ormandy had changed the seating of the orchestra for these concerts, placing the harps at the left, back of the violins, and the trumpets, trombones and tuba at the extreme right. It resulted in a better balance, tonally, as the brasses were much in evidence and this arrangement prevented the blare which at times might have been too pronounced. Each movement of the symphony received an excellent interpretation, with the beautiful slow movement perhaps taking highest honors. Conductor and orchestra were enthusiastically applauded at the close. The symphony was preceded by a splendid reading of the Beethoven Egmont Overture.

The first number after the intermission was an effective arrangement of the Bach Choralvorspiel Herzlich thùt mich verlangen by Lucien Cailliet, a member of the clarinet section of the orchestra. Mr. Cailliet was called upon to rise by Mr. Ormandy, in response to the warm reception his composition received. Two virtuoso works followed—the Stravinsky Fireworks, and the enormously difficult scherzo, Queen Mab, from Romeo and Juliet, by Berlioz. The orchestra was fully capable of each of these works and played with brilliance. Ravel's La Valse closed the program. Mr. Ormandy received an ovation at the close.

ITALO-AMERICAN PHILHARMONIC ORCHESTRA

At the concert of the Italo-Philharmonic Orchestra on March 24, Guglielmo Sabatini, conductor, effected an innovation in the form of an *opera buffa* in two acts, La Serva Padrona by Pergolesi. This opera was given its first Philadelphia performance at this time, with three characters—Lester Englander as Uberto, the aged bachelor employer of Serpina; Jennie Canuso as Serpina, the maid who became mistress by marrying her employer; John Oriente as Vespone (a silent part). Both Mr. Englander and Miss Canuso displayed fine voices and a splendid feeling for the humor of the parts. Mr. Oriente was also fine in his rôle. The lighting effects and stage management were in the capable hands of Beniamino Riccardo. Mr. Sabatini led the orchestra and cast in an admirable manner, assuring the success of the opera.

As only the strings are used in the opera, Mr. Sabatini selected numbers for string orchestra, to precede the opera. These were Mozart's Eine Kleine Nachtmusik, beautifully done; then the novelty which always holds a place on these programs, which this time was Largo by Paribeni (an interesting and pleasing work); and finally the concerto in A minor for string orchestra by Vivaldi. All were well presented and aroused enthusiasm.

KATHRYN BOGHETTI IN RECITAL

Kathryn Boghetti, contralto, appeared in an interesting recital in the ballroom of the Barclay on March 26, before a large and enthusiastic audience.

The program was delightfully unhackneyed, opening with Danza, danza fanciulla gentile by Durante, followed by Der Gang zum Liebchen of Brahms, Fäden of Erich Wolff and Ich Grolle Nicht by Schumann. The second group held Traum Durch Die Dämmerung of Richard Strauss, Schubert's Der Tod und das Mädchen (by request) spendidly done, Schubert's Wohin? and Der Zwerg. An Oriental atmosphere was created in Chant Hindou by Bemberg, which opened the third group. Debussy's Beau Soir and the aria from Saint-Saëns' Samson and Delilah, Amour! Viens Aider, were finely given. The last group held two songs by Quilter and two Negro spirituals arranged by Burleigh. As an encore Mrs. Boghetti sang Trampin'.

Mrs. Boghetti has a wonderfully rich, deep voice, with an amazingly wide range, all of which contributed to her success. Virginia Snyder was the accompanist.

STANLEY SPRENGER PLAYS

Stanley Sprenger, pianist, gave his annual recital in the ballroom of the Barclay on March 28. His program included the Appassionata sonata of Bethoven, three numbers by Brahms, the Paganini-Liszt étude, two Chopin works (Valse, op. 70, No. 5, and the A flat Ballade), The Fountain by Ravel, Debussy's La Cathedral Engloutie, Rachmaninoff's arrangement of the Moussorgsky Hopak, and Anton Rubinstein's Staccato Etude.

MARTINUS VAN GELDER HEARD

Martinus Van Gelder, eighty-year-old pianist, repeated his success of a recent recital held in the foyer of the Academy of Music, when he gave a second program at Witherspoon Hall on March 27, once more for the benefit of unemployed musicians. Mr. Van Gelder played his own composition, The Triumph of Truth and Justice, and then improvised upon the musical letters found in the first names of members of the audience, written on slips of paper and collected by the ushers. It was interesting and enjoyable to hear the variety of types of music which grew under Mr. Van Gelder's fingers. He told the audience of his first trip to America from Holland, evidently in a sailing vessel, when a storm arose—and he improvised a musical description of the rippling waters, the storm, and the return of the sunshine. He was cordially applauded. M. M. C.

Sevitzky to Conduct Russian Program in Boston

Fabien Sevitzky brings his second season as conductor of the Peoples Symphony Orchestra of Boston to a close on April 7, with an all-Russian program, featuring Ervin Nyiregyhazi as soloist in the Tchaikowsky concerto for piano in B flat minor. Rimsky-Korsakoff's Easter overture opens the program, followed by the same composer's symphonic suite, Scheherazade. After the appearance of the pianist, the Jordan Hall audience will hear Borodin's Polovetzkian Dances. The music calls for a chorus which will be supplied by the Fabien Sevitzky Vocal Ensemble.

Leonard Liebling at M.T.N.A.

Flying from New York to Chicago on April 3, Leonard Liebling, editor-in-chief of the Musical Courier, went on from the latter city to attend the annual convention of the Music Teachers' National Association, held at Lincoln, Neb., April 4, 5 and 6. Mr. Liebling was scheduled to make four addresses there, returning to New York on April 8.

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NEW YORK CONCERTS

MARCH 25

Frederick Jagel Appearing in a Town Hall benefit recital for Haarlem House, Frederick Jagel, American tenor of the Metropolitan Opera Association, gave serious art and worthy vocal style to a program of high quality. He began with a group of Bach airs (Dir, dir, Jehovah, will ich singen; Bist du bei mir; Wie wohl ist mir, O Freund der Seelen; Beschränkt, ihr Weisen dieser Welt), the stylistic exactions of which were fulfilled in creditable manner and with excellent tonal command. Perhaps the highest point of the concert was reached in four Brahms Lieder (Sind es Schmerzen; So willst du des Armen; Ruhe, Süssliebchen; Wie froh und frisch), in which the tenor's fine diction and growing mastery of the German song were displayed to advantage. A group in English by Delius, Peterkin, Griffes, Eleanor Remick Warren and Kenneth Walton, showed varied resources of humor and dramatic appeal on the part of the genial artist. A final section of songs by Respighi, Castelnuovo-Tedesco and Santoliquido had artistic portrayal of the atmospheric and somewhat elusive moods in the modern Italian song.

In brief, this recital repeated the impression made by that of Mr. Jagel last season, that he is taking his place among the more accomplished and sincere Lieder interpreters, in addition to his exploits in opera and as concert soloist, where his fine and resonant voice has long merited enthusiasm. The audience responded to his work with evidences of keen appreciation and requested extra numbers. The piano accompaniments were skillfully played by Edwin McArthur.

MARCH 26

Ruth Reynolds This California mezzo-soprano, brought to the audience which heard her début recital at Town Hall a fresh young voice of lovely vibrant quality. True pitch, nicety of diction and intelligent interpretation of a difficult program were commendable attributes of her work. Mentionable on the program were the presentation of Fauré's Automne; two songs of Parry, From a City Window and The Child and the Twilight, fanciful songs requiring imagination in interpretation, and Griffes' The Dreamy Lake. A natural charm and naïveté add to the enjoyment of Miss Reynolds' stage presence. John Doane gave the singer able and artistic support as accompanist.

Philadelphia Orchestra Sibelius' first symphony was the *clou* of the program at Carnegie Hall given by the Philadelphia Orchestra under the direction of Eugene Ormandy. Other numbers consisted of the Queen Mab scherzo from Berlioz's Romeo and Juliet, Stravinsky's Fireworks, Kodaly's Hary Janos Suite, and (opening the evening) Arnold Zemachson's chorale and fugue, D minor, op. 4.

The last named composition was first heard in New York a season or two ago at a concert of the National Orchestral Association. It is a well contrived work, cleverly orchestrated and following models of traditional style. The composer (living in New York) bowed his thanks from the platform in answer to warm applause.

The audience extended rousing appreciation also to Eugene Ormandy and it was richly deserved. He gave a highly sympathetic, clearly defined and dramatically contrasted reading of the Sibelius opus. His touch was engagingly light in the Berlioz music and the orchestra performed it like a band of virtuosi, as they did also the brilliant Stravinsky pages. Ormandy made a welcome restoration with the bright and humorous Kodaly score, in an interpretation that had keen characterization and scintillating *esprit*.

This was altogether a program of unusual stimulativeness and set off the notable gifts of the conductor in high effectiveness.

Otto Schlaaff and Robert Riotte A pair of two-pianists, Otto Schlaaff and Robert Riotte, presented their first New York recital at Town Hall before a good-sized and approving audience. From the outset their playing was marked by complementary ensemble, good taste, musicianship, technical exactness and tonal balance. The first number was prelude and fugue in C minor (Bach-Bauer), followed by a carefully shaded and graceful performance of Menuetto and Rondo (Mozart-Saar). Saint-Saens' Variations on a theme by Beethoven closed the first half of the recital. The balance of the evening was devoted to Debussy-Ravel, Debussy, Saint-Saëns, Bax; the first hearing of Burlesque, by Helen Thomson Thomas, dedicated to the two-pianists; Viennese Dance (Friedman-Gärtner), arranged for two pianos by Messrs. Schlaaff and Riotte; Rakoczy March (Berlioz), arranged by Ernest Hutcheson.

Mr. Schlaaff, a native of Hamburg, received his early training in Germany; he arrived here in 1922. Mr. Riotte is an American, a graduate of Dartmouth College and the Institute of Musical Art. The two pianists joined forces about three years ago and have given concerts in various parts of the East. They are artist-pupils of Carl M. Roeder. Schlaaff and Riotte are talented and should develop into a fine piano team.

Dresden Kreuzchor Opening its first American tour, the boys' choir of the historic Holy Cross Church and School in Dresden, which dates from the twelfth century, and has played an important part in German musical history, gave a concert at the Metropolitan Opera House before a large audience. The organization consists of sixty-six boys ranging from ten to nineteen years of age, who under their conductor, Rudolf Mauersberger, will visit a dozen American cities on a goodwill tour, the proceeds to be devoted to charities. At this concert, Elisabeth Rethberg, soprano of the Metropolitan, appeared as guest soloist.

The program included Vasto Mar, a madrigal by Heinrich Schütz; Pater Noster, by Jakobus Gallus; Bach's eight-part motet, Singet dem Herrn ein neues Lied; Os Justi and Ave Maria, motets by Bruckner; the choruses Erwacht from Rienzi, and Der Glaube lebt from Parsifal, both written by Wagner (a former Kreuzschule pupil) especially for the boys of the choir; a madrigal, Innsbruck, ich muss dich lassen, by Heinrich Isaac; di Lasso's Echo Song; Schubert's Die Forelle; Die Nachtigall by Felix Mendelssohn; Immer wenn der Märzwind weht by Arnold Mendelssohn; and several German folk-songs, one arranged by Siegfried Ochs. There were many extra numbers added at the close, among them the Brahms Lullaby.

The singing of the organization was superb in its tonal purity and amazing in its virtuosity. Especially lovely was the devotional atmosphere established in the works of Gallus and Bruckner and in Wagner's Parsifal. A test of contrapuntal mastery of the highest kind was sustained in the Bach motet, which includes antiphonal passages for two choirs and an elaborate fugue. Delightful was the Lasso Echo song, which was sung twice, in Italian and German. The Arnold Mendelssohn number was done by a portion of the choir without the conductor, a feat that earned hearty applause and a repetition. Undoubtedly this is one of the finest boys' choirs, both as to vocal quality and style, to be heard anywhere.

Mme. Rethberg sang Lieder of Schubert and Brahms with authoritative style and beauty of voice, with Coenraad V. Bos as accompanist. She had a most cordial reception from the audience. An urchin from the choir presented the prima donna with a large bouquet to the delight of the house, and she was obliged to add as encore the Serenade of Strauss.

MARCH 27

Walter Gieseking A huge audience (with many seated on the stage) greeted Walter Gieseking at his only recital in New York this season. It took place at Town Hall, in aid of that institution's Endowment Fund.

The evening offered a highly interesting program, with Bach's C minor partita, No. 2; three Scarlatti sonatas; Beethoven's sonata, op. 53; three Brahms intermezzi; two "Ricercari over B-A-C-H" (dedicated to Gieseking) by Casella; Poulenc's Presto, B flat; Albert Moeschinger's toccata, and a closing group by Debussy and Ravel.

Gieseking, in best form, revealed his superb mastery as an interpreter and technician, and gave infinite pleasure to his hearers through penetrative musicianship, subtle tone and pedal manipulation, and a myriad of graces in dynamics, phrasing, and accentuation.

He understands all styles and is as much at home in the classics as in the modern school. So much so, that when he plays Bach and Scarlatti he appears to be a specialist in the early examples, only to have his auditors look upon him as particularly suited to Debussy and Ravel when he voices their music.

The artist scored one of his most striking New York triumphs on this occasion, and had to bow innumerable times and add a string of encores to his regular program.

MARCH 28

Philharmonic Orchestra At the Thursday, Friday and Sunday concerts of the Philharmonic Orchestra at Carnegie Hall, the program conducted by Arturo Toscanini was unusually long and of uncommon nature.

As a matter of record, the list is herewith presented in tabulated form:

1. Serenade No. 2, in A major, for small orchestra, op. 16.
2. Liebeslieder waltzes, for piano four hands and mixed voices, op. 52.

The Schola Cantorum, Coenraad V. Bos and Pierre Luboshutz.

3. (a) Gesang aus Fingal, (b) Lied von Shakespeare, (c) Der Gärtner (Eichendorff) (Nos. 4, 2 and 3 from Gesänge für Frauenchor, with accompaniment of two horns and harp, op. 17), (d) Ellen's Second Song, from Walter Scott's Lady of the Lake, by Franz Schubert, op. 52, No. 2; set by Brahms for women's chorus with accompaniment of four horns and two bassoons (Posth).
4. Three Hungarian Dances, Nos. 17, 20, 21 (orchestrated by Dvorak).
5. Academic Festival Overture, op. 80.

The foregoing array is too extended to allow of detailed review, but it may be said in *toto* that the concert represented a series of exceedingly effective performances edifyingly delivered.

It was of deep value to hear these seldom heard Brahms works, some of them in that composer's most gracious vein. The novel instrumental combinations used with voice, are rarely encountered on a symphony program.

Of particular appeal were the lovely Liebeslieder (first set). The eighteen songs, as well as the other vocal group, were sung admirably by the mixed chorus of the Schola Cantorum. In the Liebeslieder (the piano parts done on two instruments) Coenraad V. Bos and Pierre Luboshutz were of luminous musical service with perfectly balanced and technically polished assistance.

Toscanini led with his customary intense devotion and masterful grasp. He generously shared his ovations with the pianists, the chorus, and its regular conductor, Hugh Ross.

MARCH 29

Josef and Rosina Lhevinne Admirably artistic, and tonally and technically eminent, Josef and Rosina Lhevinne delighted their large following with a recital at Town Hall.

It was an evening of pianistic delights, with solos by the male partner; a composition played as a duet by the couple at one piano—Schubert's Divertissement a la Hongroise—and the following works done by the Lhevinnes at a brace of instruments: E major prelude, Bach-Saar; Canon, A flat, Schumann-Debussy; Impromptu on a Manfred theme, Schumann-Reinecke; Nuages, Fetes, Debussy-Ravel; Valse (from suite No. 2), Rachmaninoff; and Johann Strauss' Blue Danube waltz, paraphrase by Abram Chasins.

Mr. Lhevinne was heard in a Chopin group, consisting of the A flat Ballade; mazurka, op. 50, No. 3; two études, op. 10, No. 3 and op. 25, G sharp minor. His art shone as always, through exquisite sound, polished phrasing, and execution of dazzling security and brilliance.

Mrs. Lhevinne partnered her spouse with remarkably fine pianism of her own, shaded expertly, fingered with extreme agility and accuracy.

In ensemble, the pair were splendidly effective. Their mutual understanding is complete, their touch perfectly blended and balanced, the dynamics, rhythm, and accentuation in complete accord.

The result offered an evening of musical

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ATTRACTIONS

GERALDINE KRESS

VIOLINIST

Thursday, April 11, 2:30 National Opera Club, Waldorf-Astoria hotel, New York.
Saturday, April 13, 12:30 noon, Thirteen Club Luncheon, Cafe Sarazin, Brooklyn.
Saturday, April 13, Eve'g, Fiqué Studio, Brooklyn.
Betty Tillotson Concert Direction, Steinway Bldg., N. Y.

SYLVAN LEVIN

PIANIST—CONDUCTOR

Albert Petersen photo

Member of Faculty
Curtis Institute of Music

Conductor
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SYMPHONY ORCHESTRA

authority and keyboard art, which stimulated the listeners to such prolonged approbation, that it drew half a dozen encores from the obliging Lhevinnes.

Bernard Gabriel A novel contribution to the anniversary of the Father of Music was a program of works by the Bach family, given by Bernard Gabriel, pianist, at the New School for Social Research. Mr. Gabriel, while not resuscitating music of all the numerous ancestors and descendants of the great Cantor, presented three chorale preludes and a sarabande and twelve variations by John Christoph, Bach's uncle; a fantasie and fugue in F major by his nephew, Johann Ernst; and works representative of four of his sons, Wilhelm Friedemann (three polonaises), Carl Philipp Emanuel (sonata in A minor), Johann Christian, "the London Bach" (allegretto from C minor sonata and variations on God Save the King), and Johann Christoph Friedrich (rondo from A major sonata). In addition there was a rich representation of Sebastian's works—the early capriccio on the departure of a beloved brother, the toccata in D minor, Mr. Gabriel's own transcriptions of the sinfonias from the cantatas Weinen, Klagen, and Die Elenden sollen essen; Myra Hess' version of Jesu, Joy of Man's Desiring, and the Busoni arrangement of Ich ruf zu dir, Herr, and Wachet auf.

Much research and careful preparation were evident in the presentation. It was an admirable idea to offer instructive glimpses into the growth of the Bach musical tree, a task which has seldom been done here in quite so thorough a fashion, and at one sitting. Moreover, Mr. Gabriel's piano playing was that of an earnest and well-grounded technician, intimately engrossed in the problem of differentiating the styles of the various numbers. The audience was an appreciative one, evidently composed of more than usually intelligent listeners.

MARCH 30

Ignaz Friedman The second Town Hall recital of Ignaz Friedman during the month brought an all-Chopin matinee. Many admirers of the pianist and lovers of the composer's music were present. The combination of Friedman and Chopin is indeed one to gratify the legions who find ideal poetry and glamor in this type of romantic composition.

The most substantial item was the sonata in B minor, placed first on the program. It received a performance of striking contrasts, of magisterial clarity, innate understanding of the musical idiom and frequent dynamic power. The limpid beauty of the largo in particular contained glowing and restrained emotional appeal. The finale was played at headlong pace. Throughout the recital the Friedman partiality for rubato was much in evidence.

The main delights of the afternoon came with the shorter works, many of which were chiselled gems of extremely delectable sort. Friedman's command of sensuous beauty of tone, rhythmic élan and ravishing grace of performance constitute a unique experience when he is in the vein. Among the works heard were the fantasie in F minor, nocturne in B major, impromptu in F sharp major, polonaise in A flat major, a barcarolle, and various mazurkas, preludes and waltzes. Of course, many encores were added to the printed list, with the audience clamoring for extras.

New York Woman's Symphony Orchestra The New York Woman's Symphony Orchestra played the second of its three subscription concerts at Town Hall in the evening, under the direction of Antonia Brico, devoting the first half of the program to Weber's overture to Der Freischütz and Schumann's symphony No. 1, in B flat major. John Corigliano, well-known violinist, and Elfrieda Bos Mestechkin, concertmaster of the organization, were the soloists in Bach's concerto for two violins, in D minor. The last number was Tschaikowsky's Romeo and Juliet overture fantasie.

Miss Brico's forces played with vigor and presented interpretations which were on the whole characterized by unity and good musicianship, showing proficiency since their former appearance. This was particularly true in the case of the wind instruments; however, the brass choir has not yet mastered clear tone. The faults noticed on this occasion are those naturally expected in such a new ensemble, but under the propulsive guidance of Miss Brico these feminine musicians may hope in time to achieve more commendable results. A large audience gave the orchestra applausive encouragement.

Tashamira At the Guild Theatre on Sunday night Tashamira, the Croatian dancer, gave her first recital of the season before a well-filled house. Like most of the terpsichorean artists of this day, Miss Tashamira presents her interpretations of musical compositions through the medium of poses, rhythmic motions of the hands and facial expression, as well as some actual dancing. Her Croatian numbers were particularly well done and pleased the audience because of their naturalnss as well as the colorful costume in which they were presented. Compositions by Emiliana de Zubeldia, including three movements of her Basque suite, were played by the composer and Myrrha Alhambra. Stevo Stoianovitch and Paul Creston, composer and arranger of the Croatian numbers, accompanied on the violin and piano.

Other Concerts

Virginia and Mary Drane, duo-violinists, and Leone Pettigrew, harpist, Barbizon, March 26, evening.

Creighton Allen, composer-pianist, Steinway Hall, March 27, evening.

Julian De Gray, pianist, Junior League, March 29, evening.

Radio Playing Involves No Compromise For Serious Artists, Says Hofmann

Eminent Pianist and Director of Curtis Institute States Belief in Growing Scope of Broadcasting after Completion of Initial Phase of Development

Radio, according to Dr. Josef Hofmann, has outlived its initial phase of threatened revolution and is becoming an instrument of evolution in musical development.

"When broadcasting first became general, there was alarm in the minds of some musicians because they thought they saw in it something to supplant concert-giving. This same concern was felt earlier in the century when talking machines began to be popular. Many believed that if the potential members of an audience could pull out a record of a great artist, they would stay comfortably at home and listen to that, rather than go out to hear music at first hand. This proved to be entirely wrong. The records only whetted the appetite of the public for hearing an actual performance, and an opportunity to develop musical taste and discrimination was offered to countless people through the black discs that were scorned by the erudite as 'canned music.'

"Granted that the radio may, at the present time, detract from attendance at regular concerts, it is developing and creating new audiences for the future, for a radio hearing also arouses in an individual a desire to hear a composition in actual performance, just as a picture or photograph may make him want to see a beautiful sight with his own eyes.

"Another of the chief objections to radio at first was that the music presented through this medium was of a cheap sort that rather lowered than raised public taste. True, the great majority of the programs in the beginning were composed of musical offerings of a rather doubtful nature, and the radio listener still comes in for many tonal offerings that are designed only to tickle the ear. However, the percentage of good music is constantly increasing. Each season brings more symphonic, operatic and other serious radio programs.

A Gradual Transition

"All this, of course, did not come about over night. It may seem that the new standards of this season and last sprang suddenly into being, but such changes do not come about in the twinkling of an eye. The huge audience that radio reaches became sated with empty, sensational music and began to crave something more substantial, something that satisfied more than the sense of rhythm. The fact that some of our largest corporations have elected to do their advertising through hours that present the best in the operatic, symphonic, chamber music and solo performances is proof that such music claims the largest number of listeners from coast to coast. Otherwise we may be sure that these big concerns would sponsor jazz or vaudeville or whatever would command widest attention."

"Do you think," Dr. Hofmann was asked, "that an artist lowers his standard by performing over the radio?"

"Why should he? If he gives his best and makes no compromise with his ideals, why should he feel that he has lessened his prestige?

"The classic example comes to mind of Richard Strauss' conducting a concert at the Wanamaker Auditorium when he visited this country. He was reproached by some of his colleagues for 'cheapening himself' by appearing there. Strauss replied that he conducted with as serious intent as if he had been in any of the great concert halls of America or Europe, and therefore he did not consider that he had done anything unworthy. Strauss raised the standing of Wanamaker's, but his own dignity and reputation were unimpaired.

On Threshold of Development

"Radio is still only at the threshold of its development, and in this discussion I have spoken of it only as a factor in spreading musical culture, although of course it is an influence in many other directions. It is too momentous a discovery to flicker out when the novelty wears off, but as people take their receiving sets more and more for granted they tend to assign radio to its normal position. I remember when one of the very first radio sets was installed in my home, the first evening I was six hours at the dials. The second night I was not quite so overcome with the wonder of it, and after a week I had lost interest in the device itself and now I listen in only when there is something I want to hear and forget all about it the rest of the time. My experience is that of others, the novelty having worn off the radio becomes a part of the general pattern of existence; a necessity, not merely a pastime." M. L. S.

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WORLD-TELEGRAM, MONDAY, MARCH 18,

* * *

Interest Centered on Miss Moore.

Naturally interest centered upon Miss Moore's performance whenever she appeared, for the others had been seen and heard at some time or other during the current musical year.

The first thing that impressed about Miss Moore's singing was her excellent musicianship. For a debutante she manifested the musical poise and confidence of a seasoned veteran. Both in her solo work in the "Mad Scene" and in ensemble with her co-artists this quality was ever present.

While the young soprano does not possess a voice of great power, it is smooth, freshly youthful, delightfully even in the greater part of an extensive range, and completely under control. In coloratura passages Miss Moore demonstrated a marked ability. Furthermore, she disclosed an intelligent knowledge of the tradition and essence of the pieces she sang in.

* * *

Reception Enthusiastic.

The audience gave the new soprano an enthusiastic reception upon her first entrance, and at the conclusion the applause shook the rafters.

as Gilda in "Rigoletto"

TIME

The Weekly Newsmagazine

March 25, 1935

MUSIC

Met's Youngest

With a bit of shamrock pinned underneath her dress and a little flat prayer book in the sole of her slipper, Mary Elisabeth Moore, a 21-year-old New Yorker, made her début last week as the youngest member of Manhattan's Metropolitan Opera Company. It was not the occasion she had hoped for. In February she was to have been the heroine of Verdi's *Rigoletto*. But laryngitis interfered. Her début, instead, was at a Sunday night concert. Her biggest test: the Mad Scene from *Lucia* in which an exacting flute kept tabs on her trills and cadenzas.

Mary Moore was nervous but she clutched her chiffon handkerchief and met the test bravely. Her voice is small but it is smooth, appealing. Unlike many a coloratura she was faithful to pitch throughout the laciest passages, took her top notes truly. In appearance the Met's youngest singer is as Irish as her ancestors who, she says, "were kings and poets and all." Her father is an employe of Anaconda Van Service. An uncle, Joseph Eustace, who encouraged her from the start; works for the New York City Government.

The late Billy Guard, the Metropolitan's kindly pressagent, gave Mary Moore her first glimpse of opera when she was 14. Because she wanted so much to be a singer and because he was Irish, too, he gave her free passes, persuaded his friend Edythe Magee to teach her. Her only public appearan[illegible] before her début last week was with [illegible] cure opera company in Balti-mo[illegible]

Mary Moore's manner is consistently naive. When she had her audition with Manager Giulio Gatti-Casazza last spring she was so excited that she sang with a cough drop in her mouth. Then she made a novena to Saint Gabriel and Saint Paul. ("But I haven't said much about that because I don't want people to think I go to church just because I want things.") She practices in a studio because at home she is afraid of annoying the neighbors. When she makes an exception she closes all the windows, stuffs rugs under the doors.

March 25, 1935

NEW YORK TIMES,

HAILED AT OPERA CONCERT

Mary Moore Applauded as She Sings in Lily Pons's Place.

Mary Moore, the 21-year-old New York coloratura soprano, who made her début at the Metropolitan a week ago, was drafted at short notice to replace Lily Pons at last night's opera concert. Miss Moore sang the aria, "Caro nome," from "Rigoletto," which Miss Pons was scheduled to sing, at the end of the first half of the program. The young girl's charm, easy command of top notes and pleasing voice won her an enthusiastic reception. Other artists on last night's program, which was for the benefit of the Rand School, were Kirsten Flagstad, Helen Jepson, Thalia [illegible]

MONDAY, MARCH 18,

NEW YORK AMERICA

Mary Moore Win Applause in Debu At Opera Concer

By GRENA BENNETT.

Mary Moore, the Metropolitan's youngest leading soprano, made her debut at last evening's "gala" concert and proved to be worthy a place in the organization's most gifted members. In a measure, her talents were put to the test, for she shared the program with such outstanding artists as Kirsten Flagstad, Elisabeth Rethberg, Karin Branzell, Paul Althouse, Frederick Jagel, Ezio Pinza and others.

Miss Moore, a pretty slender girl of 21, revealed her prowess in exacting florid music from "Lucia" and "Rigoletto." Her quality is light, fresh and bell-like, and her singing of the long, highly-embellished and exacting mad scene from "Lucia" was beautifully and cautiously managed, receiving an ovation that actually stopped the progress of the program for what seemed like several minutes. She was ably seconded by Nino Martini, tenor, in the duet from the same opera.

Similar tremendous applause followed her duet from "Rigoletto" with Amando Borgioli. Her singing and its reception

MAY FESTIVAL ENGAGEMENTS

MARY MOORE will sing at the Ann Arbor Festival on May 16 with the Chicago Symphony under Frederick Stock; at the Cincinnati Festival May 24 with the Cincinnati Symphony under Eugene Goossens.

era's Youngest and Brightest Star

Mary Moore's Debut Success At Metropolitan

By DANTON WALKER.

Mary Elizabeth Moore, Irish as a shamrock and fresh as the dew on her own native Central Park West, made her debut at the Metropolitan Opera's Sunday concert last night — appropriately enough, the evening of St. Patrick's Day, and the Lord Mayor of Dublin himself there to greet her, along with a big crowd of her own fellow citizens.

Mary Moore

Slim and childlike she was and assing sweet in her silken gown, nd singin' blithely as a lark on a ay morning. Not a very big or very important voice but a colorura which has its merits; a anissimo that carries beautifully, me nice scales and trills and an n altissimo which, on less trying asions, wil make us all proud her.

The Ordeal by Flute.

or a 20-year-old with practical- o stage experience she gave a ndid account of herself in what Chase calls "the ordeal by " namely the Mad Scene from a." With the aid of Nino no in the duet, and five other ed Met singers in the Sex- Rigoletto" was reached later e was even better. By the evening she was over her and singing like a vet ng the highlights

Mary Moore Sings In Lily Pons' Place At Opera Concert

By GRENA BENNETT.

Turnabout is fair play, even in grand opera. A few weeks ago Lily Pons, French coloratura soprano, substituted at the Metropolitan in "Rigoletto" for Mary Moore, American coloratura soprano. Last night at the opera concert Miss Moore sang the "Caro Nome" aria from "Rigoletto," taking the place on the program allotted to Miss Pons.

Miss Moore made a favorable impression by her singing of the brilliant music, particularly the clear, bell-like tones of her top note and the accuracy of her pitch.

Enthusiasm ran high and applause was generous for num-

YORK RICAN 25, 1935

NEW YORK TIMES, MARCH 18, 1935.

MARY MOORE WINS PLAUDITS AT DEBUT

New York Soprano Appears at Metropolitan in Scenes From 'Lucia' and 'Rigoletto.'

VOICE IS WELL PRODUCED

Kirsten Flagstad in Excerpts From 'Tristan' Makes First Concert Appearance.

Mary Moore, 21-year-old New York colorature soprano, made her début as a member of the Metropolitan Opera Association in last night's opera concert. A slim, attractive young girl, manifestly under a strain of nervousness and inexperience, she overcame her early fright and by the end of the evening was singing with fluency, good quality of voice and marked agility in florid passages.

The young girl of Irish extraction, whose luck finally changed on St. Patrick's Day, has had to overcome her share of misfortune before attaining her début. She was scheduled to sing Gilda in "Rigoletto" several weeks ago and was obliged to cancel the appearance because of an attack of laryngitis. With a limited number of weeks left to the season and the program mapped out, the management could not arrange a début in a full-dress opera. That was unfortunate, and it is to be hoped that she will have her opportunity next season.

Miss Moore sang excerpts from "Lucia di Lammermoor" and "Rigoletto." With Nino Martini, she sang the first act duet of "Lucia," then the sextet with Philine Falco, Mr. Martini, Armando Borgioli, Ezio Pinza and Alfio Tedesco; and closed this group with the Mad Scene. From "Rigoletto" she sang the third-act duet with Mr. Borgioli and the quartet with Irra Petina, Mr. Tedesco and Mr. Borgioli.

The young soprano's voice, particularly in the upper tones, is well produced, pleasing in quality and under control. Her beginning was nervous, but her singing improved; the Mad Scene was better than the duet, and her share in the "Rigoletto" quartet was achieved with distinct effectiveness. The audience, which included the Lord Mayor of Dublin, Alfred Byrne and Arturo Toscanini, responded with genuine warmth.

On the program were Kirsten Flagstad, in her first appearance in concert here; Karin Branzell, Paul Althouse, Elisabeth Rethberg, Ezio Pinza and Frederick Jagel. Mme. Flagstad's opulently sung excerpts from "Tristan und Isolde" won her a thunderous response. The other artists were also generously received. Pietro Cimara and Wilfred Pelletier conducted.

On the same stage with sonorous-voiced veterans, Miss Moore, whose background consists of just one previous operatic performance, acquitted herself with indubitable cred Here is a young American who the material with which to buil

Mary Moore

Mary Moore's Debut Made on St. Patrick's Day

Has Debut at Metropolitan

Largest Sunday Audience of Season at Metropolitan Hails Youngest Member

Flagstad Sings in Concert

Toscanini Attends as a Guest of Gatti-Casazza

By Francis D. Perkins

Mary Moore, the youngest member and the only native Yorker in the list of singers making debuts at the Metropolitan Opera House this season, made her postponed first appearance there in last night's opera concert and won warm applause from one of the largest audiences that have attended these weekly Sunday soirees this year.

The youthful soprano, who celebrated her twenty-first birthday a month ago, sang in three excerpts from "Lucia di Lammermoor" and two from "Rigoletto," the duet from the third act and the quartet from the final scene. "Rigoletto" was the opera in which she would have made her debut on February 8, had she not caught a cold the day before.

The management gave Miss Moore a liberal share of last night's concert program. The excerpts from "Lucia" in the first half were the duet from Act I with Edgarde (Nino Martini), the sextet, and the Mad Scene, which afforded Miss Moore her first chance to be heard alone.

A debut is hardly an occasion to essay a final and definite estimate of a young singer's voice—making a first appearance at the Metropolitan is traditionally a cause for nervousness, and the slender young singer, making her bow before a home town audience, did not altogether avoid this almost inevitable handicap. Making allowances for this, there is much to be said for her voice and for the future promise indicated by last night's singing. The natural quality is very appealing, the range is generous and includes the loftiest notes assigned in the regular coloratura repertoire, and she preserved a laudable fidelity to the pitch. It hardly seemed a voice of large magnitude, but carried well when she was at her best, and also at such moments indicated considerable clarity and fluency of tone.

Miss Moore's colleagues in these two groups, besides Mr. Martini, were Philine Falco, Irra Petina, Armando Borgioli, Alfio Tedesco and Ezio Pinza. Another feature of the evening was the first appearance in concert here of Kirsten Flagstad, who sang the love scene from Act II of "Tristan und Isolde," with Karin Branzell and Paul Althouse, and the Liebestod from the same music drama. Elizabeth Rethberg and Frederick Jagel were the other soloists under the direction of Messrs. Cimara and Pelletier.

It was appropriate that Miss Moore, a girl of Irish ancestry, should make her debut on St. Patrick's Day. Among those who came to hear her was Artouro Toscanini, a guest in General Manager Gatti-Casazza's box.

Mary Moore

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New York April 6, 1935 No. 2855

It's a long horn that has no turning.

—o—

Little seeds of publicity, planted at about this time, have an excellent prospect of bearing fruit next autumn.

—o—

It is uncertain which of the great teachers invented Master Classes, but it is well known that Apollo succeeded in making sticks and stones musical. This ought to be extremely heartening to those pedagogues who toil throughout the summer in order that Euterpe may not droop her head till winter comes again.

—o—

According to a recent survey, there are 25,551,569 receiving sets in 21,455,799 homes in the United States, and the total number of radio listeners over ten years of age is 70,804,137. Pity 'tis that most broadcast programs seem designed for those who are under ten.

—o—

The Operatic Curtain Falls

There is an especial solemnity about the close of the present Metropolitan Opera season. It marks the departure of an epoch, no less than an eminent director. On the other hand it ushers in a new régime, or perhaps an era of transition to a more highly Americanized system of opera-giving.

If this season was not the most brilliant in the history of Mr. Gatti-Casazza's ministrations (as was perhaps natural under the stress and impending change which affected it) it yet produced some highly impressive things. And, strange to relate, in an opera house with more than a little leaning toward Italian forms of opera and production, these miracles took place for the most part in the German repertoire.

Out of 125 performances given in fifteen and a half weeks in New York, Brooklyn, Hartford, Newark, Boston, Baltimore and Rochester, 103 took place in the home opera house. Only thirty-eight were in German, whereas fifty-five were in Italian, fourteen in French and four in English. (The additional events were the gala evening of acts from various operas, the "Surprise Party" which closed the season, and fourteen Sunday concerts.)

It is perhaps a task of supererogation to review the outstanding events of the season, as these are already well known to those who follow these matters. However, for those who desire statistics, there was the world première of a new American opera, In the Pasha's Garden by John Laurence Seymour, heard three times, and a single performance of Taylor's Peter Ibbetson; a first-time production by the company of La Serva Padrona by Pergolesi (with the restored Don Pasquale this made up as delectable a double bill as the season offered); a return of Strauss' Der Rosenkavalier, with Lotte Lehmann as the Marschallin and Emanuel List as Ochs (one of the brilliant achievements of the year); and a resuscitation of works not long absent, including La Forza del Destino, Tosca and La Sonnambula.

There were many performances of superior worth in the Italian and French brackets. One remembers Don Giovanni, with its galaxy of singers, including Ponselle, Müller, Fleischer, Pinza, Lazzari, Dino Borgioli and Schipa (alternating); Bori's delightful Manon, Mélisande and Mignon; Pons' Lakmé, Linda and Lucia; Edward Johnson's Ibbetson and Pelléas; Martinelli in Aide Trovatore, Gioconda; Tibbett's superb Simon Boccanegra. . . . But these are only elements of the usual operatic winter in New York and many more impersonations too numerous to name also play an important part in it. The majority of the characterizations are not new, but have firmly established themselves in the Metropolitan roster.

Among the names that also come to mind for worthy achievements are those of Noréna, Corona, Mario, Bampton, Morgana, Swarthout, Carmela Ponselle, Crooks, Jagel, Martini, Bonelli, Gandolfi; and among the debutantes the promising showings made by Kathryn Meisle, Helen Jepson, Myrtle Leonard and Mary Moore. Unfortunately the greatly gifted John Charles Thomas, whose popularity is strong with opera patrons, did not appear this season.

The major achievements again occurred in the Wagnerian repertoire. First of all, the little heralded arrival of Kirsten Flagstad from Norway brought an artist of such fine calibre, exceptionally lovely voice and enkindling dramatic method, that her appearances speedily became "events." In particular her Isolde established a precedent for beauty. Other personalities also played an important share in this season. Paul Althouse's growth as a Wagner interpreter was gratifying to Americans. Mme. Lehmann's Elisabeth is a creation of rare potency. Almost any rôle that Melchior sings is marked by eloquence and superb coloring of tone. Among the figures who played no small part in the Wagnerian cycle and other performances were also Mmes. Müller, Ljungberg, Stueckgold, Rethberg, Kappel, Branzell, Konetzni, Manski, Doe, and Messrs. List, Clemens, Windheim, Tibbett, Schorr, Hofmann, Schützendorf, Anderson, Altglass and others. There were times when Bodanzky's orchestra took on new lyrical delicacy and fervor, communicated perhaps by the presence of superior artists on the stage.

The announcements as to the future plans of the opera will be awaited with great interest. The new custodians may have received an outmoded house and scenic equipment of massive build but definitely of the past as concerns construction. But there are present the materials for continuing the tradition notably and perhaps of forging something more splendid from the foundation already laid. Felicitations are in order to the retiring general manager, to his successors and to the artists who have for so many years given New York and other cities the benefits of their faithful efforts and superior musical gifts. The future will doubtless hold even greater opportunities.

—o—

Choral Music in the Colleges

The question is often raised whether music study in American colleges is pursuing the right path in order to gain converts among the most privileged segment of our youth during the impressionable age. Considerable light has been shed in recent years on the kind and degree of tonal training which the higher schools are offering; this has come about through surveys made by the National Association of Schools of Music and other organizations interested in finding out the standards of the work now being done to prepare the ground for a later harvest.

An interesting compilation of data on the musical activity in our advanced schools is contained in a thesis, Choral Music in the American Colleges, which was presented by Ruth Zimmerman Steese for the degree of Master of Music at the Eastman School of Music, Rochester, N. Y., and published by that institution. In a brief consideration of the historical approach, this investigator discusses choral development in America, early education in the United States, and music in the college curriculum. The main body of the work is devoted to a survey of choral music activities in 226 American universities and colleges in which credit is offered toward an academic degree for work in music. Especially valuable is a selective list of American choral works worthy of college consideration, based upon a thorough study of more than 150 recent publications issued in this country.

Miss Steese devotes space to the relative dates at which music study was established in twenty colleges, ranging from Harvard (1875) to the University of Illinois (1901). In 1919, she relates, a survey made by the U. S. Bureau of Education showed that of 419 colleges investigated, only 232 offered instruction in music. This was about fifty-five per cent. In 1930, a more extensive survey published by the National Bureau for the Advancement of Music revealed that 479 (eighty-one per cent.) out of 594 institutions offered courses in music toward an academic degree. Of these, 371 allow music for a B.A. degree; 170 for B.S.; and 149 for Bachelor of Music; 21, for the M.A. degree; seven, for Master of Music; three, for M.S.; one for Master of Fine Arts; one for Master of Science of Education, and four toward the Ph.D. degree. This, as the writer truly states, shows "the progress made in the general state of music education in its relation to collegiate institutions within the last decade."

As regards choral music, one would expect widespread credit to be allowed, for glee clubs have been from time immemorial favorite activities of college life. One must remember, however, that until recently such singing was rather informal, an extracurricular activity. Although training the young to sing in an ensemble after a fashion, it was not ranked as instruction on a par with classes in arts and sciences. More recently, and rather slowly, this way of thinking has come to be changed, largely owing to the stimulation of the intercollegiate glee club contests.

In answer to a questionnaire, 96 of the 226 institutions consulted (or 42 per cent) reported that college credit is allowed for one or more choral organizations. However, there is more tendency to allot credits in coeducational schools, and in the larger rather than smaller ones. It is found that in many schools credit is given to music only as an elective subject toward a degree, and that in other state as well as private institutions, there are allowances only for theoretical subjects, rather than practical music-making. This seems a short-sighted policy indeed, for the young person's enthusiasm can be more readily fired by actual participation than by any theoretical music courses, which moreover are taken only by a small percentage of the students.

The writer makes a strong plea for banning the old idea that choruses "stand apart from the serious musical activities of the colleges and also for the championing of works by American composers. She asks: "Are music educators guilty, perhaps, of basing present judgments upon traditional prejudices?" In her conclusions, the writer says: "Every university and college choral director should in all honesty ask himself, 'What am I doing to promote and encourage the present movement among young American composers?' . . . If college music directors are truly desirous of promoting interest in choral composition as well as in raising present standards, . . . they will carefully re-examine present objectives and plans to see if these have been made with a vision for the future as well as present needs. . . . Perhaps the greatest obstacle to better conditions in the past has been that many directors either did not realize or would not acknowledge that conditions were bad and that they could be bettered. It is encouraging, then, that music directors now perceive, as never before, that unless immediate steps are taken toward spreading a knowledge of the newest and best through choral performances of the highest order, the musical fraternity, as one writer has said, may awaken some fine morning 'to find that, like Rip Van Winkle, it has been indulging in a twenty-years' sleep'."

In connection with the suggestive list of worthwhile native music recommended to choral conductors, the writer quotes the following statement by Daniel Gregory Mason, MacDowell Professor of Music at Columbia University: "If we were really interested in developing our own music, we should wish to give it more chance to be heard, not because we expected it to contain a larger proportion of masterpieces than German, or French, or any other contemporary music, but because it can grow only through experience, it can get experience only through us, and after all it is ours. Artistic curiosity is a fine thing; but like charity, it begins at home. Germany has plenty of interest to support what the young Germans are doing, France to support the experiments of the French; why not save a little of our own curiosity for the young Americans?"

VARIATIONS

By Leonard Liebling

Brahms called his Academic Festival Overture, a "Suppé *pot-pourri*." He wrote it for the concert ceremony when the Breslau University honored him with a degree. Some of the professors were shocked at Brahms for using boisterous student songs in his music. Maybe that is why he alluded to it with his humorous apology. As a matter of fact his Academic Overture is a much better and infinitely more popular work than the abstruse Tragic Overture.

* * *

The New York Daily Mirror speaks of "Miss Mario Cozzi, baritone." Why not a joint recital of that artist and Mr. Feodor Chaliapin, soprano?

* * *

New York, N. Y., March 20, 1935.

Dear Variations:

Your readers will be interested in the remarkable exhibition of musical memorabilia which has recently been opened at the Museum of the City of New York, located at Fifth Avenue and 103rd Street. Here a panorama of the musical life of the American metropolis, covering nearly a century and a half, passes before our eyes in a fascinating display of programs, cartoons, old prints, photographs, costumes worn in opera, original tickets, souvenirs and mementos of every description. I spent several hours there the other day, captivated with it all. It is a unique musical history of New York in word and picture.

Among the many outstanding features we find the program of the first performance in America of Rossini's "Barber of Seville" at the Park Theatre in 1825, with the great Malibran in the rôle of Rosina; also old prints of that famous songstress who for a decade had all Europe at her feet. Very interesting is a program of one of Ole Bull's concerts; we find also rare old photographs of the great Norwegian violinist. Ole Bull and Vieuxtemps were rivals for New York's favors, both appearing here in the winter of 1843. Ole Bull, whom a famous Norwegian playwright, Björnson, dubbed "Norway's most distinguished citizen," made four subsequent tours of this country, the last in 1879.

A program about three feet long, in flamboyant circus style, announces the appearance of Leopold de Meyer, "the Paganini of the piano," at the old Park Theater in 1846. De Meyer was the first European pianist to create a furore in the United States. There is also a striking cartoon of him with his left leg on the piano.

Of special interest are the many Jenny Lind mementos—pictures showing her in various operatic rôles, the program of her American début at Castle Garden in September, 1850, an announcement that the receipts on that famous occasion were $26,238.00 and a genuine, unused ticket to one of her concerts, signed by her manager, P. T. Barnum.

There are rare photographs and also programs of Gottschalk and Thalberg, two pianists who were very popular in America during the middle of the last century. In Europe Thalberg had been a rival of Liszt. The New York debut of Rubinstein and Wieniawski in 1872 was a spectacular event. There are various souvenirs of that memorable occasion.

Our attention is drawn to programs, photographs and other souvenirs of the debuts of Adelina Patti, Christine Nilsson, Etelka Gerster, Marcella Sembrich, Lillian Nordica, Lilli Lehmann, Max Alvary, Emil Fischer, Albert Niemann, Emma Eames, Emma Calve, Melba, Schumann-Heink, Tetrazzini, Caruso, Scotti, Jean and Edouard de Reszke, Farrar, Emmy Destin and others of the long list of stars who have made musical history at the Metropolitan Opera House.

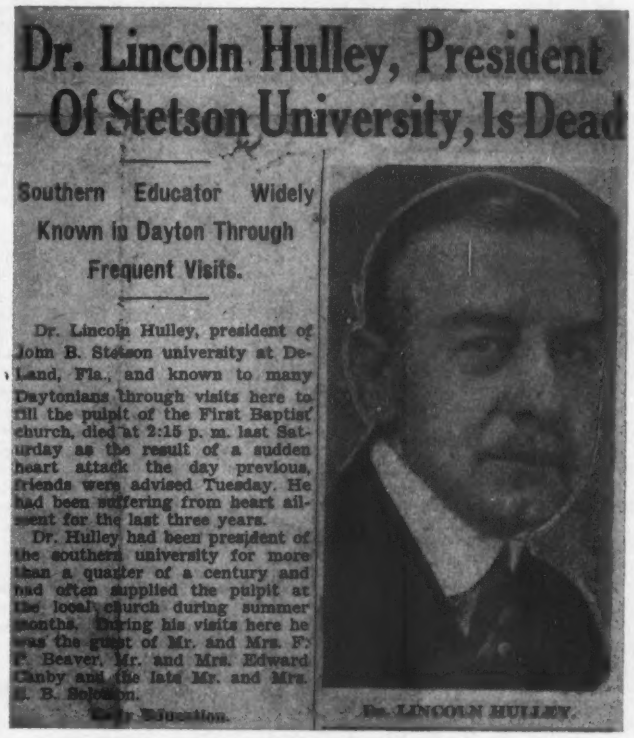
There is a photograph of the eleven year old Josef Hofmann, and the program of his New York debut at the Metropolitan Opera House on November 29, 1887. I well recall the sensation that he caused at that time. A year later, in December, 1888, Fritz Kreisler, aged thirteen, made his American debut, together with Moriz Rosenthal. The program of that concert is also to be seen. The American tour of Sarasate and d'Albert was another milestone in the musical history of our country. I was present at the sensational debut of those two great artists in December, 1889, at the Metropolitan Opera House. I remember that they both played concertos in E minor,—Sarasate the Mendelssohn, and d'Albert the Chopin, the youthful Walter Damrosch conducting. I recently discussed that concert with Damrosch and he remembered it perfectly. The program of that New York debut could not be found anywhere, but there is one of the second appearance of these two artists on December 12, 1889.

The complete programs of the first American performance of Wagner's "Ring," conducted by Dr. Leopold Damrosch, are on display; also the programs of the New York debuts of Ovide Musin in 1883, Paderewski in 1893, and Eugene Ysaye in 1894.

One glass case contains the presents which Etelka Gerster received from Royalty, including gifts from Queen Victoria and the Czar of Russia. A cartoon that appeared on the front page of Puck in 1878, showing Gerster with a stream of gold coins flowing from her mouth into the hat of her impresario, Col. Mapleson, is on the wall, together with other relics of the famous diva. These were loaned by Madame Berta Gerster-Gardini, the daughter of Mme. Gerster.

There are early programs and pictures of Theodore Thomas, Anton Seidl and Leopold Damrosch, also a photograph of the Kneisel Quartet taken in 1885, the year it was founded, and various souvenirs and photographs of Leopold Auer and his pupils, Elman, Heifetz and Zimbalist; of the Russian pianists, Godowsky, Rachmaninoff, Gabrilowitsch and Lhevinne, as well as the program of Ernest Hutcheson's New York debut and other interesting data too numerous to mention.

I advise every music lover who can do so to see this unique exhibition. The idea was originated and put into execution by Mrs. May Davenport Seymour, the former actress, and niece of Fanny Davenport. It was purely a labor of love, as admission to the Museum is free, except on Mondays, but anyone visiting the exhibition will, I am sure, agree with me that it is not a case of "Love's Labour's Lost."



Dr. Lincoln Hulley, President Of Stetson University, Is Dead

Southern Educator Widely Known in Dayton Through Frequent Visits.

Dr. Lincoln Hulley, president of John B. Stetson university at DeLand, Fla., and known to many Daytonians through visits here to fill the pulpit of the First Baptist church, died at 2:15 p. m. last Saturday as the result of a sudden heart attack the day previous, friends were advised Tuesday. He had been suffering from heart ailment for the last three years.

Dr. Hulley had been president of the southern university for more than a quarter of a century and had often supplied the pulpit at the local church during summer months. During his visits here he was the guest of Mr. and Mrs. F. F. Beaver, Mr. and Mrs. Edward Danby and the late Mr. and Mrs. J. B. Solomon.

Dr. LINCOLN HULLEY.

Yours sincerely,

ARTHUR M. ABELL.

* * *

The Union Library Association (New York) sends out a catalogue with this item:

Famous Poets in limp leather bindings .....79c each

* * *

On the occasion of the recent 800th performance of Tosca, at the Paris Opéra-Comique, the French Government awarded the tenor Kiepura the Cross of the Legion of Honor, in recognition "of the services he has rendered French art in singing at the Opéra-Comique"—in two works by Puccini!

* * *

In the New York Sun of March 26 is an editorial called Opera in the Northwest. It says that at the recent Tosca performance of the Chicago Opera in Minneapolis, a rickety old truck drove up in the long line of swanky motor cars, and from the plebeian conveyance emerged ten young girls. They had ridden all the way on snowy roads from Frederic, Wis., fifty miles away. For more than a month the little group had saved money for the event, by selling butter and eggs and homemade candy and custards.

"There the ten stood," according to the Sun "ready for the doors of the auditorium to open. They waited for the last notes of the Puccini opera and were still gazing back as the lights went out. They had lived through one of those dreams that sometimes come true. What did it matter that fifty miles of snow and ice lay before them? That was part of the price they paid."

In the New York Evening Journal of March 30 one reads that a new foxtrot, Dodging a Divorcee, for piano, "is a weird combination of Bach and Harlem." Written for the black keys only?

* * *

A large and excited crowd followed a man who was walking unconcernedly along Seventh Avenue near Twelfth Street last Monday. Someone joined the throng and asked: "What's all the excitement? Who is he?"

"He's the only person," was the awed answer, "who hasn't suggested any plan as to how the Metropolitan Opera should be managed next season."

* * *

From Rudolph Ganz, president of the Chicago Musical College, comes the clipping and picture reproduced at the left. It is from the Dayton, O., Herald, of January 23, 1934. The picture is that of the genial Rudolph, and this is what he says about it:

Chicago, March 27, 1935.

Dear Variations:

I was delighted to see the recent fish Variation of our friend Herbert Witherspoon, so I am sending you one of mine which is much more serious and important. He is still alive but I am 'dead' for more than one year. The enclosed document has been in my folder of unusual items. I was not going to force it upon anybody. However, your reproduction of Herbert made me ambitious. So—here I am dead, but very much alive.

Cordially,

RUDOLPH GANZ.

* * *

I have received requests to publish the playlet, The Cub Critic's Dream, produced at the Metropolitan Opera Surprise Party on March 31. It will appear in Variations on April 13.

* * *

This week is being spent by ye editor making his first aeroplane flight and attending the Lincoln, Neb., annual convention of the Music Teachers' National Association. He expects to enjoy the convention, at any rate.

* * *

Manager Richard Copley generously sends the subjoined sketch but is unable to identify the London weekly in which it appeared:

LONDON LAUGHS . . . *By* LEE

THE ALBERT HALL

"I don't think there's much of a fight on, Bill. I never 'eard of either of 'em."

They say this is a true story. I can't see why it isn't, but nowadays one never knows whom to believe. So here goes, and call me a liar if you must. It wouldn't be the first time.

One day recently a man stopped Freddie Schang on the Columbia Concerts Corporation floor of the Steinway Building. Said he to Freddie with outstretched hand, "How do you do, Mr. Schang?"

"Fine," answered Freddie; quick, like that. "Who are you? You look familiar, but I don't seem to recall your name."

"Why, Mr. Schang," the stranger said, greatly surprised. "I'm one of the artists on the Columbia list."

"Oh—er—oh—of course," answered Freddie.

* * *

The Ernest Hutchesons gave a midnight *soirée* after the English Barber of Seville performance which the Curtis Institute students and graduates displayed to New Yorkers last week.

When I had hung up my coat and thrown my hat on the floor, so that when I left I could find it readily in its customary disreputable state (sure, I know—like its master), I entered the drawing-room and began percolating. As I bubbled around I spied Mrs. Curtis Bok, her son and daughter-in-law, Mr. Woods, the Josef Hofmanns, Dagmar Godowsky and the David Sapertons in a little group near the door. Before I could tread on anyone's toes, Walter Damrosch and Mrs. Hermann Irion joined them. Edging around near the piano, on which the famous framed Beethoven MS. stands, I ran plump into Harriet Van Emden, Pierre Key and Johnnie Majeski. Near them were Dr. Eugene Noble and Carl Friedberg. Stumbling past the duo, I fell over Mrs. Noble's blue velvet train and got a punch in the ribs for my error. She was talking raptly to Mrs. David Mannes.

Backing away rapidly I fell against Vera Curtis and Lea Luboshutz, who was introducing Nadia Reisenberg to somebody I didn't know. By that time I was dizzy and, not sure why I did so, I made for the dining-room. There, as usual, I found Henriette Weber and Frank Perkins. Oscar Wagner was acting as butler and John Erskine was discussing blithely with Carlotta Reiner. Fritz Reiner was being besieged by complimentary guests for his baton abilities. David Mannes and Albert Stoessel were among these.

Snatching sausages and scrambled eggs, I greedily despatched them and myself to find my bonnet and shawl. As I thought, the hat was still on the floor, but this time I not only found hoof spots on it but teeth marks as well. Like me, that *chapeau* can stand a lot of punishment, but has wiped up more eminent floors than his papa can ever hope to achieve.

* * *

Sitting one early morn in Reuben's, weary and ill at ease, my fingers crooking idly, I was shocked to see Werner Janssen, Leonard Liebling and those tonal twins, Brodsky and Triggs, wander in and throw themselves down at a table. Almost immediately, those other tonal twins, Fray and Braggiotti, came in and sat down at the next table.

I expected an exchange of epithets and cards, with seconds appointed and four pistols in Central Park at dawn. My dears, it's unbelievable—but the four pianists greeted each other with whoops of delight. Such sincere affection moves me, my loves.

* * *

Those superior human beings, the members of the American Society of Composers, Authors and Publishers, ate their yearly free dinner at the Ritz-Carlton one night last week. Gay, solemn, frivolous, dignified, snobbish and democratic lads and lassies ate and drank the good viands placed before them.

I was so hungry I didn't have time to look about me and see who was there. I do know that the bunch at the next table to me was disgustingly noisy. Several times I nearly choked on my olive pits and swallowed my soup spoon because the reverberant voice of Jack Howard (John Tasker to you, my dears) shivered my spine. Clara Edwards seemed to be his *innamorata* of the evening. Rhea Silberta, flanked by the impressive gentlemen Mortimer Browning and David Guion, was the only other woman at that table. The rest included a *potpourri* of males who bore the faces of Eric von der Goltz, Tom Griselle, Harold Flammer, Harvey Enders and Horace Johnson. I shudder to think that I might have been an inadvertent personage of that assembly.

There was much visiting back and forth between diners at different tables, coupled with back-slappings and witticisms. Among these rounders I casually noticed George Fischer, Walter Fischer, Charles J. Roberts, Oley Speaks, Eastwood Lane, Gene Buck, Dana Suesse, *et al.*

As I left at a late hour Jack Howard was still talking.

* * *

You've often heard of the luck of the Irish, haven't you? Well, here's an Italian *buona fortuna* that happened in Brooklyn. The Fox Theatre there recently conducted an amateur contest and several customers of Enrico Giovanni, a local tomato-peddling eighteen-year-old boy, urged him to enter. Still in his working clothes, with a basket of tomatoes under his arm, Enrico rushed to the theatre just in time to be entered as the last contestant.

Not being prepared to sing any songs, since Donato Paradiso, his voice teacher, was still keeping him doing vocal exercises during the short time he had been studying *bel canto*, but knowing the quartet from Rigoletto (as do all good Italians), Enrico burst into the tenor part of the operatic excerpt and sang it triumphantly. In a roar of applause and cheers he finished it off magnificently and won the contest—a week's engagement at the theatre.

At every performance when Enrico sang he thanked the audience and told it he was going back to his tomato-selling at the close of his engagement, and if anybody wanted his vegetables to please give their names and addresses to the ushers.

Bet you a potato, Enrico, you get rich. You've too much of a business head to be a singer, my lad.

* * *

The Lambs staged another Seidel Night a week ago Thursday night. Having enjoyed myself so hugely the time before, I succeeded in getting one of the Italian waiters to change places with me in my job as a cafeteria cashier, and served the frothy beer and fixings to the three or four hundred woolly animals who were present.

When the entertainment began at midnight I disobeyed orders and remained in the dining-room instead of going to the kitchen. For I wanted to see if those professional wise-crackers, dramatic nuts and singers were as good by themselves when they perform free as in front of a paid house.

Well, children, I was surprised. Honest, they are full of clever stunts, those boys, from Irish stories told by a little fat man from New Jersey and clown songs let out by a friend of his with a rubber face and a plug hat to the crazy "Choiman" quartet and the swell card tricks Nate Leipsic did. Knight MacGregor sang a couple of swell songs and Jascha Gurewich tootled classic music on a saxophone that was nobody's business. Last, but not least, Paul Althouse sang a bit from the opera he and a feller named Wagner wrote called Siegfried and a couple of other bits that got the Lambkins so excited they broke three of their steins banging them on the tables.

I've always wanted to know whether that chap Althouse really was as good as these cheese critics say, but I guess perhaps they are right after all. However, I don't believe he could have done it without the grand accompaniments Edward Harris played for him.

I know that Gurewich wasn't near so hot because Leonard Liebling played for him, for even with James Wolfe's help they got the music all mixed up.

Al Ochs was the chairman or master of ceremonies, or the bob-tailed English sheep dog, or whatever his name is. That guy, just because of his size (he's six feet seven), could make any boob perform whether he wanted to or not. I'd like to match him with Carnera and see if he could make him do stunts.

"Mollie always gives more to Wagner."

I See That

Katherine Ruth Heyman, pianist, gives a Scriabin recital at Town Hall, New York, on April 6, performing four sonatas, ranging from op. 6 to op. 66; Poème Satanique; studies and Flammes Sombres.

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The SS. Rex, leaving New York on March 30, carried Pietro Cimara, Alfio Tedesco and Armando Borgioli.

* * *

Lotte Lehmann, Hans Clemens, Vladimir Golschmann and David Libidins were among the passengers leaving New York, March 30, by the SS. Paris.

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Due to the illness of Ossip Gabrilowitsch, the sonata recital of the pianist and violinist Albert Spalding, originally scheduled for April 22 at Town Hall, New York, has been cancelled.

* * *

The recent death of a man named Gustav Becker from an automobile accident, reported in the New York press, does not refer to Gustave L. Becker, composer, pianist and teacher.

* * *

Elsa Alsen, soprano, will appear with the Cincinnati Symphony Orchestra in two performances, singing excerpts from Tristan und Isolde on April 12 and 13.

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Elena Gerhardt plans to return to America for a tour next season after an absence of seven years.

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Among the artists who will be heard at the National Biennial of Federated Music Clubs of America in Philadelphia during the week of April 22 are Kathryn Meisle, contralto, Nelson Eddy, baritone, and Albert Spalding, violinist.

OBITUARY

Dr. William Rogers Chapman

PALM BEACH, FLA.—Dr. William Rogers Chapman, founder and conductor of the Rubinstein Club of New York, died on March 27 at his winter home here. With him were his wife, the former Emma L. Faulkner, who is president of the Rubinstein Club, and their daughter.

Dr. Chapman was born in Hanover, Mass., August 4, 1855. He was a composer of note, having written church, choral and piano music. He founded the Apollo Club of New York, a male choir, and his conductorship of the annual Maine Music Festival at Bangor and Portland dated from 1897. The Rubinstein Club, a woman's chorus, was formed in 1887. During all his years as director, Dr. Chapman never missed conducting a concert. Prominent vocal soloists, from the Metropolitan Opera and elsewhere, appeared wih the club, and players from the New York Philharmonic-Symphony Orchestra have taken part in the concerts. K. L.

Edgar Priest

WASHINGTON.—Edgar Priest, organist and choirmaster at Washington Cathedral, died on March 30 in Sibley Hospital after an illness of less than a week. He was 57 years of age.

A native of England, Mr. Priest was educated in music at Manchester Cathedral, where he served as assistant organist before coming to the United States in 1901 after serving in the Boer War.

He had been organist at Christ Church, New Haven, Conn., and at churches in Kingston and Saratoga, N. Y. In 1906 he was appointed organist at St. Paul's Episcopal Church here. His widow survives.

Dion Elliott Woolley

MOUNT VERNON, N. Y.—Dion Elliott Woolley, former publisher of the Philadelphia Musical Journal, died at his home here on March 30. He was 72 years old.

Mr. Woolley had been president of the Philadelphia Piano Trade Association and former treasurer of the National Association of Piano Dealers of America.

For twenty years he managed the Estey Piano and Organ Company in Philadelphia and New York.

His widow, a daughter, a son and two grandchildren survive.

Mrs. Helen Hilsberg

Mrs. Helen Hilsberg, mother of Ignace Hilsberg, pianist, associated with the Juilliard Musical Foundation in New York, and Alexander Hilsberg, violinist, who is with the Curtis Institute in Philadelphia, died in Warsaw, Poland, on March 31, according to dispatches received from Europe.

Sberna Grillières

PARIS.—Sberna Grillières, ballet mistress of the Cannes and Deauville Casino Opéras, died here recently. A pupil of the Paris Opéra ballet class, Mme. Grillières had a considerable career as *première danseuse* at the Opéra-Comique, Paris, the Metropolitan, New York, and the Royal Opera of Madrid. I. S.

Léon Heymann

PARIS.—Léon Heymann, violinist, died here at the age of seventy-six. He was the founder of the Chamber Music Society, and the first performer (at the Société Nationale concerts) of works of Franck, d'Indy, Fauré and others. Later, at the Schola Cantorum, he brought out the Ravel quartet. I. S.

Mrs. Antonia Schipa

Mrs. Antonia Schipa, mother of Tito Schipa, died in Rome on March 30, accordings to advices received in this country. She was eighty-three years old.

Richard Ames

Richard Ames, American composer, died in Paris recently. He was born in Prides Crossing, Mass., the son of Oliver and Elise West Ames, and was thirty-nine years old. While a student at Harvard, he had enlisted in the World War and since its conclusion lived in Paris. He is survived by his parents, and by two sisters, Mrs. William A. Parker and Mrs. Henry B. Cabot, of Boston.

Musicales

Huss Compositions Performed

Mr. and Mrs. Henry Holden Huss, with the assistance of other artists, presented a concert of Huss compositions on March 22 at 20 Fifth Avenue, New York. Opening the program were two preludes, played by Woodruuff Rogers and Mr. Huss, pianists.

MR. AND MRS. HENRY HOLDEN HUSS

The first piano part was composed by E. Marion Sexton, the second by Mr. Huss. Mr. Rogers and Mr. Huss also offered Minuet Rococco (dedicated to E. Marion Sexton). Hildegard Hoffmann Huss sang The Spring of Love, Daffodils, and A Book of Verses. Jeanette Wiedman played three of Mr. Huss' piano numbers—Valse, op. 20, Valse Intime and The Brooklet; Lucille Banner was heard in Irish Fairy Song, Shed No Tear, and Pack Clouds Away. Mr. Huss presented a piano group comprising Pensée Fugitive, Sans Souci, and Polonaise de Concert. The final number was the sonata for cello and piano, featuring Olga Zundel, cellist, and Mr. Huss.

The evening was notable for performances consistently excellent and in fine musical taste. The compositions showed Mr. Huss as a melodist of exquisite feeling and one fertile in thematic concept. The structure of the pieces was expert and workmanlike, and Mr. Huss adapts himself well to his medium of expression, whether vocal or instrumental. Particularly effective was the cello sonata, with Miss Zundel giving fine exposition of her art. The numerous audience were highly appreciative of the entire program. R. L.

* * *

School for Advancement in Music Holds Pupils' Recital

A pupils' recital given at the School for Advancement in Music, New York, on March 4 revealed to the large number of listeners present the fact that students of real ability and serious purpose were taking part. The program presented was varied and included some exacting numbers by Brahms, Ireland, Scarlatti and Ravel. These were capably played by Katrina Munn, Louise Miccio and Effie Lott. Of the vocalists, pupils of Mrs. Abell (who also played the accompaniments), Ida Gitlin, contralto, is to be particularly commended for her artistic interpretations of numbers by Beethoven and James Rogers. She is already professionally engaged. Claire Cornell and Willette Ockendon, sopranos, gave promise of becoming worthwhile singers. Winfield Abell, director of the school, prefixed each number with some apt remarks regarding the composer and the composition about to be performed. The recital closed with the playing of Moszkowski's waltz in E. G. F. B.

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Branscombe Compositions Heard by New York Matinee Musicale

Compositions of Gena Branscombe were featured at the American Composers Day Program given by the New York Matinee Musicale on March 31 in the Hotel Astor. She conducted the Matinee Musicale Singers in three scenes from her choral drama Pilgrims of Destiny, and the Branscombe Choral in the cycle of Youth of the World and a group of choral arrangements. Miss Branscombe's gift as a writer of music for groups and soloists was shown to splendid advantage in these selections, as well as her flair for adapting the thematic content of the music to the dramatic phases of her story. She is an able composer of heroic passages, and no less felicitous in the lyricism of those of a more tender nature. The soloists in the Pilgrims of Destiny sequence were Alma Milstead, Katherine Metcalf, Byron Warner and Harrington Van Hoesen.

Mr. Van Hoesen sang four solos, Bach's If Thou Be Near, Serenade by Haydn, and two Branscombe songs, Across the Blue Aegean Sea and At the Postern Gate. He has a fine voice and delivery and scored a personal success. The vocal offerings were varied by the performance of Miss Branscombe's sonata in A (in one movement) for violin and piano; Joseph Gingold was the violinist and the composer was at the piano. Accompanying the Branscombe Choral in Youth of the World were Mr. Gingold, Harriett Harding, cello, Leonard Sonevsky, trumpet, and James Hager, tympani.

There was an audience that overflowed into the adjoining halls, and enthusiasm ran high, Miss Branscombe bowing to applause which reached ovational proportions. M.L.S.

* * *

Fontainebleau Alumni Program

The Fontainebleau Alumni Association of the Fontainebleau School presented a program at the National Arts Club, New York, on March 27. Those appearing were Mabel Deegan, violinist; Helen Marshall, soprano; Esther Ostroff, pianist; Mary Seiler, harpist; Anne Williams, mezzo-soprano; Justin Williams, baritone. Emma Endres and Robert Oldham were the accompanists.

Miss Deegan initiated the program with compositions by Bach, Boulanger and Paganini, playing with good tone and keen musical insight. Miss Ostroff displayed her keyboard talent and interpretative ability in two capriccios, op. 76, of Brahms and the Liszt Transcendental Etude. Mr. and Mrs. Williams offered vocal excerpts from the works of Lehmann, Huhn, Dubois, Chaminade and Bartlett. Both have voices of pleasing timbre and technical finesse. Three pieces for the harp were given able exposition by Miss Seiler. These were Pierné's Impromptu Caprice, Chansons dans la Nuit by Salzedo, and a mazurka by Schnecker. The final group brought Miss Marshall, a young singer of brilliance and artistry, in Charmant Papillon (Campra), the Depuis le Jour aria from Charpentier's Louise, and Je suis Titania from Thomas' Mignon. Hearty applause rewarded the performers.

A speech of introduction was made by Francis Rogers, presenting the French Consul M. Pierre Moeneclaey. After the program motion pictures of the Fontainebleau Schools were shown by Prof. Jean Labatut. S. K.

* * *

Fonaroff Student Appears

Lili Kass, young pupil of Vera Fonaroff at the Juilliard School, Institute of Musical Art, New York, where she has a scholarship, played for the members of the Women's Federation on March 20, at West End Temple, New York.

The young violinist received an ovation. Her program included Symphonie Espagnole (Lalo), Andalusa (Sarasate) and Hora Staccato (Dinicu-Heifetz). Miss Kass was ably assisted at the piano by John Ahlstrand. G. B.

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William Aubin in Concert

A vocal recital of considerable merit was given by William Aubin, artist-pupil of Alice M. McIlvaine, with the able assistance of Catherine Guthrie at the piano, in a Steinway Hall, New York, studio on March 31. Besides numbers by Giordani, Verdi and Debussy, Mr. Aubin sang Squire's Three from Jack; Maley's Swift the Hours; Ender's Travlin, and other numbers. These were sung in good style, clean diction and intelligent interpretation, with a voice of wide range, musical quality and reliable intonation. Miss Guthrie, besides giving capable accompaniments, played her own composition, The Sparrow, which is in the modern idiom, and numbers by Debussy and Griffith. G. F. B.

Clifton to Conduct Sessions Suite

The Black Maskers, orchestral suite by Roger Sessions, will be presented by the Brooklyn (N. Y.) Symphony Orchestra (Chalmers Clifton, conducting) on April 11 at the McMillin Theatre, Columbia University, New York. Ruth Breton, violinist, is to play the Tschaikowsky concerto in D for violin and orchestra, and Handel's Concerto grosso for strings in G (op. 6, No. 1) completes the program.

STEINWAY AWARDS

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STEINWAY & SONS, of 109 West 57th Street, New York, are pleased to announce that, by special arrangement which they have entered into with the NATIONAL PIANO-TEACHERS' GUILD, Inc., of 6 East 45th Street, New York, the piano pupils of the members of said Guild to whom certificates may be awarded by the Guild as participants in the Guild's National Piano-Playing Tournament will also receive certificates from Steinway & Sons, graded according to the ratings shown on the Guild's certificates.

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The Instrument of the Immortals

NEW MUSIC OF INTEREST ISSUED IN

Reviewed by Arthur Hartmann

For Violin Solo

Johann Sebastian Bach, Sonatas and Partitas; for violin solo. Edited by Jan Hambourg.

In a brief introductory note, Jan Hambourg says that "the chief endeavor of this edition of Bach's Sonatas and Partitas is to enable the violinist to present the thematic or melodic line unbroken even in the most intricate chord-passages such as are to be found in the three Fugues." This he has accomplished, even though it would have been more appropriate to say, "even in the most intricate polyphonic writing."

Mr. Hambourg states that the usual way of playing three- and four-part chords results in the highest notes being given special prominence; and that instead violinists should, where necessary, curve in the downward and not outward direction to the particular note which should at that time be emphasized. To attain this end, he indicates the outward and inverse crossings of the strings by tiny arrows and furthermore quotes as his authority Leclair, who in one of his sonatas directed where certain three- and four-part chords should be played from the highest strings down. Even though it be noted that Mr. Hambourg has twice emphasized "chords" and not polyhonic positions of musical ideas, his bowing suggestions are indisputable and have been done by many artists who were sufficiently musicians to recognize the various entries of the fugal subject, be they in the answers, episodes, inversions or scraps of canonical or other kinds of imitation.

This Hambourg edition of the Bach violin solo works, like many other versions, carries on a number of reprints of musical mistakes, chords wrongly placed, no variation in the presentation of open or arpeggiated measures, and yet other discrepancies which occur in one edition or the other.

Should Mr. Hambourg's contention that because "the violin bow which was generally used at the time (1717-1723) did not permit of satisfactory execution of light bowings," be accepted as a reason why present-day violinists are to continue to present these works —the "Doubles," for instance—with a heavy monotony of broad, unvarying detached strokes and not use *staccato* (tight, and even light, in spots), *spiccato* and *saltando?* It is questionable whether these works were available to the violinists of 1723 or whether they played them. But it appears certain that if François Tourte (*le Jeune*) was born between 1747 and 1750, his father (designated as *l'Aîné*) had already so modified the bow and achieved the inward bend (instead of the outward arch) that the violinists of today can yet use them. And, if tradition is to be believed that he got such ideas from Viotti (1753-1824), we would seemingly have sufficient proof that—had Bach been disposed to take all the time necessary (assuming that he was sufficiently "virtuoso" of the violin) carefully to edit these and others of his works—we might have had a greater variety of bowings indicated.

There is an apparent contradiction in the two statements by Mr. Hambourg that "because of the unyielding bow of Bach's times light bowings could be accomplished less satisfactorily" and "therefore directions regarding spiccato and light or heavy staccato are omitted furthermore because such bowings would be of doubtful aesthetic value," and where he claims that "the few deviations occur either where a clearer phrasing seems necessary and feasible, or where Bach has obviously left the choice of bowings to the performer."

Without varieties of bowings, Bach's movemented writings become a mass of uninteresting notes, due to contrapuntal developments and the inevitable reiterations in transposing one section of a movement into its related fifth or fourth. The musical phrase (curves and lines) and the purely instrumental ones are by no means alike, and it might have been hoped that anyone placing a new edition of these age-worn compositions on the market might also have supplied the artistic interpretation of them through complete markings of the widest varieties of bowings and bowing-subtleties, dynamics and musical nuances. (Oxford University Press; American agents, Carl Fischer, Inc., New York.)

* * *

Reviewed by R. M. Knerr

For Voice and Piano

Don Quichotte à Dulcinée; cycle of three songs; poems by Paul Morand; music by Maurice Ravel.

Of great interest as being the most recent compositions of Ravel, these little songs (published separately) constitute a graceful if somewhat slender example of the witty Gallic composer's art. The three works, in order, are styled: Chanson Romanesque, Chanson Epique, and Chanson à Boire.

The sentiments addressed by the grandiloquent Don to the (probably) more than slightly amused lady are gallant and remarkably youthful in fervor. The first number assures her that "if ever for rest you are yearning, I'll hush the winds and seas, my love,"—he will even die on the instant if she but ask it. Chanson Epique begs "bon Saint Michel" in naïve solemnity, to send the beloved to his side, says that she is his "good angel," comparable to the Madonna, and ends with a reverent "Amen." The final Drinking Song is more of a *bravura* number, in which the singer protests against the heresy that love or wine may have sad aftermaths. The tempo is that of a wry waltz measure, with periodic roulades and "la, la, la's." Naturally this provides a more or less brilliant conclusion, just as the first song offers opportunity for romantic ardor and the second for effects of pathos. The idiom of the songs is simple, extremely singable and with delicate harmonization in the accompaniments.

The popularity of these works will doubtless be considerable, whatever the ultimate place assigned them in the composer's output. They are published for low, medium and high voice. In addition to the French text, there is an English version by Edward Lockton. (Durand & Cie, Paris; Elkan-Vogel Co., Philadelphia.)

For Stringed Instruments

Sextet in F minor, for strings, by Frederick Preston Search.

Logically developed and ingenious, this work for string players was chosen by the Society for the Publication of American Music for one of its awards in 1934. Without straying into esoteric modern paths, the sextet represents an original native talent that has its basis firmly in traditional form and idiom. There are four movements: I. Moderato: a development section in which a thematic figure is repeated with great variety of rhythmic devices, use of modulation and chromatic harmonies; II. Allegretto: a spirited movement, in which a flowing, tuneful solo is given to the first violin or first cello, with the other players performing *pizzicati* and *sul ponticello* effects; III. Larghetto: an expressive, tripping theme, assigned to the various instruments, playing *con sordine;* IV. Allegro con brio: a most vigorous closing section, with recapitulation of earlier material, much elaborate scale figuration and a rousing conclusion, *ffff*. One feels that the composer writes not only with erudition, but with a certain instinct for transformation of his themes by spontaneous and plastic means, and that there is a degree of passion and intensity in the work. An interesting novelty for mature string organizations. (J. Fischer & Bro., New York.)

For Women's Voices

Spring-Time (O Primavera); three-part chorus for women's voices; music by P. A. Tirindelli; arranged by George H. Pickering; Italian words by Olga Bonetti; English version by R. A. Elkin.

An attractive and seasonably gay setting for two sopranos and alto of Pier Tirindelli's song to Spring. The rhythmic accompaniment is animated and carries the voices along in beguiling and melodious vivacity. There are brief solos for the first and second sopranos. A most tuneful and pleasing number, with both English and Italian text. (G. Ricordi & Co., Inc., New York.)

For Male Voices

Christ Lay in Death's Grim Prison; chorale by J. S. Bach; arranged for four-part male chorus, by W. G. Whittaker.

Bach's famous chorale is arranged in the key of A minor, but a note states that the work may be sung a semitone lower, if found too high. Three stanzas of the text are given in the Terry translation. The same cover contains the chorale, Alas, My God! from Cantata No. 48. These works are suitable for church or concert use and are scrupulously edited. They form part of the Oxford collection of Bach chorales. (Carl Fischer, Inc., New York.)

For Mixed Voices

At the Cross and **Easter Song;** choruses for four-part mixed voices, *a cappella;* by Matthew N. Lundquist.

The first work is a simple hymn setting, to be sung pianissimo, and of eloquent devotional style. The second is a more elaborate Easter anthem, with the refrain, "He liveth," and with delightfully clear and attractive harmony, the voices uttering paeans of praise, the conclusion in a decrescendo. (Concordia Publishing House, St. Louis, Mo.)

Lift Up Your Heads; anthem for four-part mixed choir, *a cappella;* words from the Psalms; music by Andreas Hammerschmidt (1611-1675), arranged by Dr. M. N. Lundquist.

Suitable for Palm Sunday, this stirring and brisk melody has a heartening, triumphal peal. The choral writing is broad and sonorous, with a conclusion developed with ingenuity on the words, "Hosanna in the Highest." Of superior musical quality and fine skill in the part-writing. (Willis Music Co., Cincinnati.)

Hail! Festal Day; anthem for four-part mixed chorus, with incidental baritone solo, and organ accompaniment; words from a hymn by Venantius Fortunatus (530-609), translated by Theo Lacey; music by Royal Andrews Merwin.

Stirringly conceived, this modern version of a favorite medieval hymn is anything but antique in its musical design. There is no attempt at modal writing, the melody being of a pulse-quickening, marchlike accent. The expressive baritone solo brings in a bit more of chromatic harmonization, while the end is again a victorious paean, ending on a *ff* "Amen." (Carl Fischer, Inc., New York.)

Into the Woods My Master Went; for mixed chorus of four voices, with soprano or tenor solo; words by Sidney Lanier; music by J. Thurston Noé.

Noé's musical version of Lanier's touching poem, with its apostrophe to the trees that sheltered the Lord's agony and on which he was crucified, remains one of the tenderest and most attractive settings. The harmonic scheme is original, with a touch of modernity

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in the dissonances that accompany the words, "'Twas on a tree they slew him." Appropriate to secular use, as well as at church services. The organ accompaniment may be dispensed with, if desired. (Galaxy Music Corp., New York.)

Ascendit Deus (Our Lord Is Risen); anthem for five-part mixed chorus (SAATB); text from Psalm XLVII, English words adapted by G. R.; music by Jacques Clément, edited by Carl Deis.

A sixteenth century melody by the musician known as Clemens non Papa, to distinguish him from the Pope of that name. This work doubtless offered not a few difficulties to the transcriber, as the original MS. contains no bar lines. It makes a supremely lovely vehicle for choirs versed in the difficult florid writing of this period. Exacting, but a highly worthwhile rarity. (G. Schirmer, Inc., New York.)

Peace I Leave with You; anthem for four-part mixed voices and organ, with incidental alto solo; words from the Bible; music by Ellen Lane Lorenz.

The sort of number suitable for congregations of average makeup, who do not wish subtleties or things difficult to apprehend. There is a sturdy, forthright quality to the tranquil melody, while the alto is given a tuneful solo of less than two pages in length. Dignified and consoling, the work is suitable for Lenten use. (G. Schirmer, Inc., New York.)

The Day of Days; Easter anthem for four-part mixed chorus, with incidental tenor and soprano solos, with organ accompaniment; words by Frederick Lucian Hosmer; music by Carl F. Mueller.

A broad and spirited allegro melody which marches jubilantly and strikes the holiday note of elation. The brief solos are of conventional *andante* pattern, the soprano having the chief assignment, while the tenor is mostly interwoven with the other parts. An easy and tunefully obvious work that would please most listeners. (G. Schirmer, Inc., New York.)

For Violin and Piano

Nocturne, by Chopin, transcribed for violin and piano by Nathan Milstein.

This posthumous work of the Polish piano composer has been given an idiomatic and appealing violin and piano setting by the eminent virtuoso, Nathan Milstein. It is marked "lento, con espressione" and provides opportunities for graceful passage work (including several brilliant *glissando* effects) and some broad *cantilena* playing. A graceful and melodious item for use by the professional as an encore number, or in the studio. (Universal Edition, Vienna; Associated Music Publishers, New York.)

For Piano Solo

The Slide; Good Night Song, and **The Cotton Pickers,** by Grant Connell.

A talent for agreeable expression in colorful and rhythmic tunes, with good musicianship apparent in the harmonization and design of the works, marks three new piano studies for pupils of medium proficiency by Dr. Connell. The thematic figures are lively, piquant and melodious, and there is opportunity for playing alternately by the two hands. There are also some interesting pedalling requirements. About Grade 2. (White-Smith Music Publishing Co., Boston and New York.)

For Piano (Elementary)

Chinese Lanterns, by Alfred Marlhom; words by F. M. Earl.

A strongly marked, swaying rhythm marks this tuneful piece, in key of G major, 6/8 time. The left hand holds one chord throughout the measure, while the right hand alternates in carrying out the figure (playing single notes). The words add a picturesque touch for the young performer. (Harold Flammer, Inc., New York.)

Penny Whistle, by Francis Gwynne; words by Alfred Marlhom.

A lively, somewhat syncopated tune, with use of an introductory triplet. The words accompany the main part of the number, and there is a trio for piano, marked "flute-like," in which a dance-measure is developed. Grade I. (Harold Flammer, Inc., New York.)

Golden Sunset; by Francis Gwynne.

Practise for the hands alternately in holding sustained chords against a figure in eighth notes in the other. Key of C, ¾ time. There is a middle section in which the chords are arpeggiated. (Harold Flammer, Inc., New York.)

Songs

Danny Darling; words by Eileen Price Evans; music by Alan Murray.

A song addressed to the growing son who only a short time ago "was just a tiny chap" but is now all of fifteen. This prompts melancholy thoughts of the time when "you'll have to go some day . . . in some great work to make your way." The sentimental touch is never-failing and in this case it is embodied in music not only tuneful but containing an emotional appeal that will win listeners. Published in E flat (range, D to E flat) and in G (range, D to G). (Boosey, Hawkes, Belwin, Inc., New York.)

The Land of Maire Machree; words by Leo Penwall; music by K. Marjorie Bain.

A sentimental and nostalgic ballad with the refrain, "I dream of a far-off land, gently washed by waves of the sea." The number is dedicated to and has been sung by John McCormack, and in the case of that sovereign singer one can understand that the sentiments will rouse an especial thrill in exiles from old Ireland. The setting is simple, obviously tuneful, and though the words in themselves are rather sentimental, the combination makes an earnest and heartfelt appeal. Published in F (range, C to D, optional F), and in A flat (range, E flat to F, optional A flat). (Boosey, Hawkes, Belwin, Inc., New York.)

When Moonbeams Softly Fall; words by Donald Heins; music by Ernest Seitz.

The composer of The World Is Waiting for the Sunrise has written another swaying and memorable tune which, with simple words more tasteful than the usual product, makes up a ballad of attractive sort. One can imagine its slow, melodious measures serving as an ideal vehicle for a romantic lyric tenor. The conclusion, with a high E or optional G in the phrase, "My love is calling you," gives the desired fillip to the last measures. Published in C (range, D to F) and in E flat (range, F to A flat). (Chappell-Harms, Inc., New York.)

Moan; words by Langston Hughes; music by Edward Harris.

Forming part of the repertoire of Lawrence Tibbett, this number is an effective and somewhat theatrical outpouring suitable for those who like the "spiritual" and its allied expression. The direction is "with repressed anguish," and the highly rhythmic and syncopated melodic formulae characteristic of Negro song are skillfully employed in the number to give a poignant and intense atmosphere. The refrain runs: "Moanin', moanin', Feels like I could die, etc." The tune is not far removed from that of a "blues," but with a more artistic general style. (J. Fischer & Bro., New York.)

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St. Louis Symphony Orchestra Concludes Season of Achievement

Vladimir Golschmann Wins Enthusiastic Support of Audiences with Programs of Individual Merit, Played to Increased Attendance

ST. LOUIS.—A representative of the Musical Courier, impressed with the success of the 1934-35 season of the St. Louis Symphony Orchestra, interviewed an official of this organization. Much of the credit for the restoration of interest in the orchestra, according to this gentleman's statement, is due to the conductor, Vladimir Golschmann.

"In line with the encroach of modernism in all fields of activity, together with the general trend toward replacing the ranks of industry and art with youthful leaders becoming more and more universal, the directors of the St. Louis Symphony Orchestra, being imbued with the spirit of the times and stirred to drastic action, made the fortunate selection of Vladimir Golschmann as permanent conductor of this organization some three years ago, and since that time the city has taken on an entirely new and important musical significance. The orchestra's emergence from the lethargy into which it had drifted furnishes an interesting example of what the right man in the right place can accomplish.

"Catering to a fickle public, as any conductor must do, is always a problem. The degree of his success can be measured only by the reaction of the majority, and by the growth and progress realized by the organization under his leadership. An ever-present and inescapable minority of would-be pundits and wiseacres will always exist in all corners of the earth, to air opposite opinions irrespective of the greatness of the leader or the perfection of his product.

"The progress of the St. Louis Symphony Orchestra since the advent of Mr. Golschmann constitutes a record of which its sponsors and the city in general are proud. Vastly increased numbers of season seat subscribers, which now exceed by several hundred the former all-time record, is one achievement attributable to the popularity of this talented conductor. The single seat sale for individual concerts, even without a soloist, has in many cases doubled. The increased income has made possible the long desired augmenting of the orchestra to ninety men, which now places the St. Louis organization in the fore front and on a plane comparable to the few major bodies of the country.

NEW MUSIC INTRODUCED

"The eighteen pairs of subscription concerts given this season, in addition to revealing an orchestra of virtuoso efficiency, have introduced more new symphonic literature than has appeared on these programs in the last decade.

"Several works had their world premiere, while others were played for the first time in America. Thus Golschmann's pioneering in contemporary music, bringing to light the works of many promising young composers, is a gesture of signal importance.

VLADIMIR GOLSCHMANN

"The student concerts have also more than doubled in attendance through increased interest brought about by Golschmann's keen insight into the character of programs best suited to capture the younger generation, through a gradual process of education, while at the same time keeping them both interested and entertained.

"A successful mid-winter tour of the orchestra included important points in four Middle-Western states, resulting in capacity audiences in each instance according Golschmann and his men rousing ovations. Several of these concerts were reëngagements made through successful concerts of last season.

"A series of weekly broadcasts of symphonic programs over a nation-wide hook-up of NBC stations was another important activity during the season. The success of these concerts was attested by voluminous correspondence received each week from various sections of the country. During January Mr. Golschmann acted as guest-conductor in New York for a General Motors symphonic hour, having Yehudi Menuhin as his soloist.

"Golschmann culminated his season with three performances of the Beethoven ninth symphony, the first St. Louis production in many years. It was the cap-stone of a great musical season presided over by a genius of the baton whose influence has proven a boon to musical St. Louis and its surroundings, whose virtuosity as a conductor is unequivocal, and whose personality has won for him the admiration and affection of everyone."

S. B.

Metropolitan Opera

(*Continued from page 5*)

stead, Dorothee Manski, Elda Vettori, Phradie Wells, May Savage, Paul Althouse, Max Altglass, Arthur Anderson, Arnold Gabor, James Wolfe, Ludwig Burgstaller, Enrico Manghi, Amedeo Mazzanti and Giuseppe Sterzini, the four Ring dramas were telescoped at an unbelievable pace until the final one, Götterdämmerung, was finished off in five seconds.

PONS AND MELCHIOR AS "ACROBATS"

Allez-Oop, a suggestion for a build-up in the vaudeville manner, was next offered with Lily Pons and Lauritz Melchior in pink tights doing acrobatic stunts. Balancing of the most extraordinary versatility was performed for the amazed audience by these two spectacular "artistes." Even though wires controlled their movements, their act was astounding. This was followed by Music Without Words, in which Gladys Swarthout and Edward Johnson danced a romantic waltz in the most expert ballroom style.

In Woodman, Spare That Trio, Lily Pons, Helen Jepson and Miss Swarthout sang Minnie the Moocher in the finest jazz manner, accompanied by Chick Webb's Orchestra on the stage and conducted by William Daly leading the Metropolitan Orchestra. Frank Chapman staged this act.

Bee's in Our Bonnet, interpreting an idea suggested by a letter-writer that opera needed more laughs, brought part of the first act of Carmen, in which Paul Althouse as Don Jose and the chorus of cigarette girls and soldiers sang their parts straight and Beatrice Lillie did a highly humorous delineation of Carmen. For once the fight between Carmen and her deadly feminine enemy was a real scrap in which they rolled about the stage clawing and pulling hair. This act brought tremendous applause and shrieks of merriment.

Number eight on the bill was a hilarious sketch called The Cub Critic's Dream, written by Leonard Liebling and acted by Len D. Hollister, Ralph Locke, John Cherry, Al Ochs, Walter Armin, Bruce Evans, John Dunbar and Don Tomkins, all members of The Lambs. The sketch will be reproduced in full in Variations within the next two weeks.

To meet the complaint that only the white-collared class got a break at the Metropolitan, a tenor (Marek Windheim) was dragged in off the street for an audition. Even though his singing was pronounced "awful," he kept it up while stage-hands began to set the stage for the next act.

COLLEGE SPIRIT AND OPERA

This last number, called Putting the Rah in Operah, was done in football style with the bleachers filled with the chorus members waving banners and directed by a cheer leader. The team representing Pagliacci had many substitutes put in as Canio, Nedda and Tonio, while Mr. Chalmers refereed and Raymond Knight gave a radio announcement of the game, play by play. Mmes. Clark, Mario, Jepson and Fleischer played Nedda. Messrs. Jagel, Althouse, Hackett and Johnson were Canio, and Mr. Bonelli and Mr. Tibbett alternated as Tonio. Rain finally broke up the game. The audience cheered as loudly as the stage ensemble.

Motion pictures of Gatti-Casazza were then shown, the first to be taken in the Metropolitan. And as the film closed, Gatti-Casazza himself appeared on the stage singing Auld Lang Syne. The puzzled audience burst into a roar of laughter when Emanuel List stripped off his wig and pointed to Mr. Gatti in his box. He was greeted with cheers and applause that lasted many minutes.

OPERATIC EXCERPTS PERFORMED

The first part of the program of the evening was made up of operatic excerpts which included the finale of Act II of Aida, offered by Clara Jacobo, Rose Bampton, Giovanni Martinelli, Lawrence Tibbett, Ezio Pinza, Louis D'Angelo and the chorus, and directed by Ettore Panizza. La Boheme arias and duet from Act I were sung by Queena Mario and Nino Martini, with Wilfred Pelletier conducting the orchestra. The prayer and finale of Lohengrin were offered by Dorothee Manski, Karin Branzell, Paul Althouse, James Wolfe, Arnold Gabor and the entire chorus, under the direction of Giulio Setti. Faust (Act I, Scene 2) was presented with Helen Jepson, Lillian Clark, Frederick Jagel, Richard Bonelli, Ezio Pinza, James Wolfe and the chorus, with Louis Hasselmans leading the orchestra.

This performance netted about $14,000 toward the $100,000 necessary for continuation of the Metropolitan Opera for 1935-36.

LINDA DI CHAMOUNIX, MARCH 25

The fourteenth and final week of Metropolitan Opera performances was opened with the fourth presentation this season of Donizetti's Linda di Chamounix, with Nino Martini singing the part of Charles for the first time in the current series. Richard Crooks, who has assumed the rôle on the three previous occasions, was announced again last week for this cast before he was stricken with appendicitis. The other artists had sung at the former performances.

Lily Pons was warmly fêted for her portrayal of the title rôle; Gladys Swarthout was the matchless Pierotto; Giuseppe De-Luca, Antonio; Virgilio Lazzari, the prefect; Elda Vettori, Maddalena; Pompilio Malatesta, Marquis de Boisfleury; Angelo Bada, the Intendant. Ettore Panizza had the orchestral forces in good control. Martini sang and acted excellently, and was applauded with enthusiastic appreciation by the large Monday night audience.

TANNHÄUSER, MARCH 27

With a similar cast that was heard recently in Tannhäuser, this Wagnerian music-drama was repeated for an audience that filled the Metropolitan Opera House. Kirsten Flagstad sang Elisabeth again with that vocal purity and consummate artistic finesse that command such enthusiasm from her listeners. Lauritz Melchior characterized Tannhäuser with his customary tonal and histrionic skill, also reaping the favor of the audience. Others of the excellent cast were Karin Branzell (Venus), Ludwig Hofmann (Landgraf Hermann), Friedrich Schorr (Wolfram), Hans Clemens (Walther), Arnold Gabor (Biterolf), Giordano Paltrinieri (Heinrich), James Wolfe (Reinmar) and Lillian Clark (Shepherd). The conductor was Artur Bodanzky.

LA TOSCA, MARCH 28

Several changes in cast marked the season's final Tosca. Clara Jacobo took over the title rôle an hour before the performance, owing to the indisposition of Lotte Lehmann. Under the circumstances, her performance of the part, which she had sung in Italy but not before at the Metropolitan, was creditable. Frederick Jagel was a new Cavaradossi, singing with mellifluous tone and dramatic buoyancy. Lawrence Tibbett repeated his impersonation of Scarpia, which shows no little dramatic promise and vocal mastery. Others in the cast were Irra Petina, who sang the Shepherd's music in Act III tunefully, and Messrs. D'Angelo, Malatesta (The Sacristan), Bada, Cehanovsky and Picco. Bellezza conducted.

TRISTAN UND ISOLDE, MARCH 29 (MATINEE)

Wagner's Tristan und Isolde has established a record number of hearings at the Metropolitan this year. Six have been pre-

(*Continued on page 28*)

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Music in Brussels

(*Continued from page 5*)

excellent interpretative sense. Maurice Raskin, violin soloist, did about as much as can be expected with Szymanowski, but in Saint-Saëns there was a lack of restfulness—even languor—which prevented at least one listener from enjoying it to the full.

Neither can this reviewer enthuse over Szymanowski's concerto as such. In this connection two questions come up: Is this work a concerto? If so, what is a concerto?

Lalo wrote both a concerto and a symphony for violin and orchestra. These forms of musical composition are quite transparent and if music is really going to be Music, with a big "M," it must begin by being clear, and put off all obscureness. This, in my opinion, is the great fault of the Szymanowski "concerto." It contains some difficult passages for the solo instrument; but that fact is insufficient to hall-mark a composition. One has a sense of wandering, quite contrary to the feeling of treading a definite path, which we get in such equally modern works as a Rachmaninoff piano concerto, the Glazounoff cello concerto, and other important opuses too numerous to mention.

Berlioz' Damnation de Faust received a splendid interpretation at the fourth Concert du Conservatoire, Depauw conducting. The soloists were Jo Vincent (Marguerite), Fernand Faniard (Faust), Charles Panzera (Mephistopheles), Max Clement (Brander), M. Broos (viola) and M. Verhulst (English horn).

KRAUSS AND GOLDBERG IN BEETHOVEN

Lili Krauss and Simon Goldberg have terminated a series of three concerts in which they performed Beethoven's ten sonatas for piano and violin, before full houses. A good ensemble, and the critic has only one remark to make: At times the piano was rather overpowering. Miss Krauss played a powerful, wide-open concert grand, which, especially as Mr. Goldberg's tone is none too big to begin with, was not always beneficial to the balance of sound.

Music Notes From Coast to Coast

OKLAHOMA CITY, OKLA.—For the first time in many years, grand opera was presented in Oklahoma when the Chicago Opera Company gave acts from three operas on March 18 at the Shrine Auditorium in Oklahoma City, the only performance in the state. Sponsored by a group of prominent business men, the occasion was an artistic triumph for Oklahoma City.

Opening with the Venusberg Scene from Tannhäuser, with Coe Glade and Myron Duncan, followed by the second act of Tosca, Maria Jeritza in the title rôle swept the audience into prolonged applause, receiving numerous curtain calls. Having sung here in concert three seasons ago, she had many old admirers to greet her.

Next on the program was the ballet, The Gold Standard, with Ruth Page and her full *corps de ballet*. Closing with the Garden Scene from Faust, Joseph Bentonelli in the title rôle received an ovation from friends and admirers of all sections of his native state. Edith Mason sang Marguerite and the two were brought before the curtain many times.

Isaac Van Grove conducted both Tosca and Faust in his usual scholarly fashion. Leo Kopp directed Tannhäuser and the ballet.

The full resources of the Chicago Civic Opera Company—scenery, costumes, orchestra, stage direction and ballet—direct from the Civic Opera House in Chicago, were used on tour. F. P. H.

SPARTANBURG, S. C.—The first in the series of senior recitals at Converse College was given here on March 25 by Florence Richardson, student for the past two years of Walter Spry, head of the piano department. Her program included some of the greatest works written for the piano, and the recitalist achieved a pronounced success. K. L.

YPSILANTI, MICH.—On March 22 erick Alexander conducted an impressive program in the auditorium of the Normal College. He has presented these concerts for a number of years from the works of Johann Sebastian Bach, with the valuable assistance of the Normal College Choir and six school choirs which have been trained by graduates of the Normal College. Every year it becomes a more outstanding musical event.

This year the first part of the program was contributed by the Guest Choirs, singing Welt, ade by Johann Rosenmüller which Bach incorporated in his cantata, O Teach Me Lord; the old German melody, Jesus in the Garden, arranged by Carl Hirsch; a duet, Be Wakeful, Ye Heavenly Watchmen, from the cantata, Man singet mit Freuden; closing with three chorales from the St. Matthew Passion. It was an unadulterated pleasure to hear these young people sing this music so accurately, well and seriously.

The second part of the program was entirely given over to excerpts from the Mass in B minor, sung by the Normal College Choir, admirably trained by Mr. Alexander. The three excerpts which now stand out in retrospect are the Christe Eleison for women's voices, the amazing effects produced in the Crucifixus and the Sanctus. A. McL. T.

Piatigorsky Heard with Detroit Orchestra

Eminent Cellist Assisted by Pierre Luboshutz in Broadcast Concert—Judith Sidorsky Plays under Baton of Gabrilowitsch—Paris Instrumental Quintet

DETROIT, MICH.—The Ford Sunday Evening Hour, broadcast on February 3 the eighteenth in its series of concerts by the Detroit Symphony Orchestra from Orchestra Hall, had the celebrated cellist Gregor Piatigorsky as soloist, with Pierre Luboshutz at the piano. Piatigorsky can easily be classed as one of the outstanding cellists of our day. His program, catering to all tastes, included Granados' Intermezzo from Goyescas, Liadoff's Russian Dance, Wagner's Evening Star from Tannhäuser, Rimsky-Korsakoff's Flight of a Bumble Bee and Sarasate's Zapateado. The visible audience gave him a royal reception.

Detroit welcomed home one of its younger luminary artists at the Tuesday "Pop" concert on February 6 and filled the house to capacity on one of the coldest nights of the season, when Judith Sidorsky, pianist, played the Rachmaninoff second concerto with the Detroit Symphony Orchestra and Ossip Gabrilowitsch conducted. In her early twenties, Miss Sidorsky has poise and played with insight and intelligence, even though not quite grown up in tone. She showed decided animation and good taste throughout. There were but two other compositions on the program: the Cesar Franck symphony in D minor, in which Gabrilowitsch manifested his magnificent capabilities anew, and Auber's overture to Masaniello.

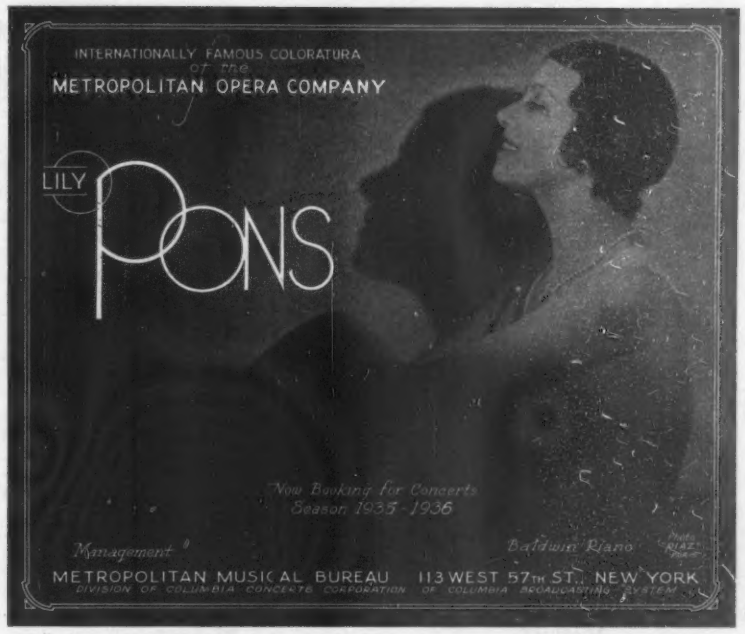
PARIS QUINTET APPEARS

Pro Musica's second concert of the season was given by the Paris Instrumental Quintet on February 1 at Detroit Institute of Arts, to a large and understanding audience. This ensemble is making its second American tour and includes René LeRoy, flutist; Rene Bas, violin; Pierre Jamet, harp; Pierre Grout, viola, and Roger Boulme, cello.

The Music Study Club of Detroit presented a delightful array of talent in its eighth annual Musicale Soirée at the Leland Hotel to a capacity audience. Under the direction of George Galvani, the club's choir sang Rachmaninoff's Bells, MacMichael's The Snow and Kountz' The Sleigh, with Mmes. Herman Agins, Ed. Barnett, Davis H. Cole, Meyer Gavern, Jules Klein, Ed. Sloman, Milton Wolf, Sidney Wallace, Saul Waxman and Paul Weinberg. There is great improvement in their work and they were well favored. Reva Reatha, harpist of the Detroit Symphony Orchestra, brilliantly played Debussy's En Bateau, Salzedo's Introspection and Whirlwind. Miss Reatha deserved the ovation she received. Esther Freed, soprano, sang Massenet's Pleurez mes yeux, Strauss' Zueignung and Schubert's Erlkönig, with good voice. There was also a piano ensemble, Beethoven's seventh symphony arranged for eight hands, in which the following Detroit pianists and members of the Music Study Club participated; Rose Bassin, Liebe Clamage, Edith Ella Davis and Sara Titlebaum. It was played in good taste. R. C. B.

Ashley Pettis in New York Recital

Ashley Pettis, pianist, and music editor of the New Masses, will give a program at the New School for Social Research, New York, on April 12. His list includes piano music by Bach, Haydn, Brahms, Schumann, Popoff and Mossoloff.



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Finnish Capital to Celebrate Sibelius' Seventieth Birthday

Eminent Conductors May Join in Festival—Symphony Concerts, Recitals, Operas, Local and Foreign Artists Pass in Rapid and Successful Parade

HELSINGFORS.—Finland this year finds itself before an important musico-national event: the seventieth birthday, next December, of Sibelius. Nothing definite in the way of celebration has as yet been announced, but the land is ringing with rumors that Toscanini, Koussevitzky and Stokowski are to be engaged for the praiseworthy purpose of fittingly honoring the country's national "hero."

In the meantime, the season at Helsingfors runs its smooth and useful course. The symphonic concerts, directed by George Schneevoigt, have worked no new sensation, Haydn, Mozart, Beethoven, Brahms, Schubert and Bruckner being the basis of the organization's activities. Finnish composers who have had hearings are Sibelius (Third and Seventh Symphonies) Erkki Melartin (Sinfonia Brevis) Leevi Madetoja (Third Symphony) Palmgren (Ballade, and piano concerto with Ilmari Hannikaimen, soloist).

YOUNG MUSIC

Among the "young" composers to whom Schneevoigt has paid attention are Uumo Klaimi, Aarre Merikanto (Variations and Fugue) Yrjö Kilpinen (songs sung by Gerhard Hüsch) and Sulho Ranta (Prologue, first hearing). Foreign contemporary composers were presented by the Italian Vincenzo Tomassini (Venise Carnival) and the Latvian Wihtol (Suite Precious Jewels). Under conductor Aunno Hannikainen, Intermezzi Goldoniani, by Enrico Bossi, Italian composer, was heard, while under the Dane, George Hoeberg, fifth symphony, by Carl Nielsen, Suite by Knudage Rüsager, and Legende, by Hannaikaien, were offered.

In addition to the soloists already cited we had Sigrid Schneevoigt (Beethoven G major piano concerto) Anja Ignatius-Lagua (Tschaikowsky violin concerto) Ingeborg Burmester (soprano in operatic numbers) and Carl Achatz (Mozart flute concerto).

TENDER SPROUTS ACCLAIMED

Foreign soloists, all of juvenile years, proved valuable, sometimes astonishing acquisitions. Youngest of all is Ossy Renardi, thirteen-year-old Viennese violinist who impressed with his sovereign reading—fortunately no resemblance to the child prodigy type of work—of Lalo's Spanish Symphony. France Ellegaard, Danish pianist, disclosed striking pianistic qualities and lack of musical depth in Concerto in D minor by Mozart. Two young Russian pianists—Victor Babin and Vitja Vronsky—accommodated excitingly with the Mozart two-piano concerto.

The popular symphonic concerts have gone on as in past seasons, playing the established repertoire but nothing new.

Extra concerts have been taken by Simon Pergament-Parmet who introduced Finland to Mahler's Third; and Nikolai van der Pals, in a Tschaikowsky program, Alexander Borowski doing Peter Ilyitch's piano concerto. True to its principles, the Radio Orchestra brought out some new works by Finnish musicians, namely Overture (Eino Linnala) Dance Suite (Aarre Merikanto) and First Symphony (Väinö Pesola).

VISITING VIRTUOSOS

Many touring artists have been here this season, culling Finnish shekels, applause, and admiration. Marian Anderson always has a packed house; while such pianists as Orloff, Boravsky, and the duettists Babin and Vronsky, also drew large crowds to their recitals. Local artists who have given good accounts of themselves are Saga Krogins (soprano) Hannikainen, Linko (pianists) Ignatius-Lagus (violinist) and Selim (cellist).

Excepting an evening by the Linko-Cronvall-Selim Trio, and another by the Amati Trio, chamber music has been singularly absent from these parts.

The Opera, on the other hand is thriving as never before. It is packed on every occasion. The operatic event thus far was the first presentation of Juha, opera by Madetoja. Its success was literally formidable.

NIKOLAI LOPATNIKOFF.

BLANCHE MARCHESI

gave two song recitals on February 17 and 27 at Miss Maud Allan's Private Theatre, in Regent's Park, London. The programs were made up of different vocal offerings, but both had groups classified as Mystic, Tragic, Heart's Agonies, and Joy. The hall was darkened and colored lights, in accordance with the mood of the songs, played on the singer. Composers represented on the two lists included Purcell, Queen Ann Boleyn, Rachmaninoff, Gounod, Grainger, Brahms, Schumann, Schubert, Debussy and others, as well as excerpts from folk literature. Moura Lympany was at the piano and Beatrice Huckell supplied violin obligati.

Hadley Heard as Conductor of His Works

Henry Hadley was guest conductor of the Chicago Symphony Orchestra on April 4 and 5, leading his new Scherzo Diabolique. He will fly back to New York to conduct his composition with the General Motors Hour, April 7. Dr. Hadley's latest composition for chorus and organ (a musical setting of Longfellow's Divine Tragedy) is to have six performances by the Strawbridge and Clothier Chorus under Dr. Herbert J. Tily in Philadelphia. The text, which portrays the life of Christ, is in six scenes and will be presented on the stage with dramatic action.

Toledo Museum Audience Applauds Spalding

Monte Carlo Ballet Russe Appears in Colorful Program—Mu Phi Epsilon Sponsors Recital

TOLEDO, O.—Albert Spalding, American violinist, made his first appearance in Toledo recently on the Toledo Museum of Art Concert series. Toledo has heard violin artists of all types, but Spalding seemingly cannot be placed in a special category; he is both scholarly and romantic and has virility along with a flawless technic. His virtuosity was evident in every note and phrase that he played, and he dealt with the most difficult passages in an effortless manner. The sonata in E major (Bach) revealed a smooth, pure tone, clarity and grace, and the sonata in A major (Franck) took on a new lustre as played by Spalding.

Romance in G major (Beethoven); an unfamiliar allegro (Martini) edited by Samuel Endicott; Tzigane and Pièce en Forme de Habenera (Ravel), the latter repeated by demand of the audience; Guitarre (Lalo); waltz in B minor (Chopin) and Caprice, No. 24 (Paganini) rounded out the program, which was one of the most enjoyable in the series. Special praise should go to Andre Benoist for his brilliant accompaniments. His playing appeared to fine advantage in the Bach sonata for piano and violin.

BALLET RUSSE APPLAUDED

Col. W. de Basil's Ballet Russe de Monte Carlo attracted a capacity crowd in a performance sponsored by the Toledo Museum of Art. Three spectacular ballets were presented: Aurora's Wedding (music by Tschaikowsky); Union Pacific (music by Nabokoff); Destiny (music, Tschaikowsky's fifth symphony). Precision, grace, and a complete understanding of the classic tradition were evident at all times. The orchestra (Efrem Kurtz, conductor) contributed immeasurably to the success of the production.

Epsilon Chapter of Mu Phi Epsilon, national honorary musical sorority, gave the fifth in a series of public concerts in the J. W. Greene Auditorium on March 27. Wilma Throm and Dorothy Bell, duo-pianists, opened the program with a modern group including numbers by Beecher and two compositions of Debussy, arranged for two pianos by Ravel. Cecile Vashaw, violinist, contributed the concerto in D minor (Wieniawski). Helen Lease Sloan, mezzo-soprano, sang German Lieder of Schubert and Schumann. Esther West, pianist, closed the program with a group of preludes by two nineteenth century composers, Scriabin and Chopin. Oral notes, which were an important part of the concert, were given by Mary Van Doren. Marana Baker was accompanist.

The Euterpean Club held an attractive musicale recently in the home of Mrs. Alex Arndt. Naomi Folker, soprano, and Gladys McClelland, mezzo-soprano, presented the program, accompanied by Charlotte Wilson Engelke. Alice Kimball, president, and Mrs. Victor Hofmann, membership chairman, presided.

D. J.

Adelaide Gescheidt Pupils' Activities

Three Adelaide Gescheidt pupils are cast in leading rôles in the Bluehill Troupe's performances of the Gilbert and Sullivan operetta, Princess Ida, to be given on April 10, 11 and 12 at the Hecksher Theatre, New York, for the benefit of the Henry Street Visiting Nurse Service.

The troupe, founded in 1924, produces a Savoy opera every year. Virginia Bartow, soprano, as Princess Ida; Mary Walker, contralto, as Lady Blanche, and James Blauvelt, tenor, as Hilarion, are the main characters. Dr. and Mrs. Seth Milliken founded the troupe in 1924 in Blue Hill, Me., the performance then being The Pirates of Penzance, which was given on board the Milliken yacht, with the audience seated on the shore. Last year Utopia, Ltd., was presented in New York. Edmund Rickett will conduct the coming performances.

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Chicago Grand Opera Company Gives Composite Program in Birmingham

Scenes from Tannhäuser, Tosca, Faust and Ballet Presented with Luminous Cast Including Jeritza, Mason, Glade and Others

BIRMINGHAM, ALA.—The Chicago Grand Opera Company, on tour, was presented in Birmingham at the Municipal Auditorium, under the auspices of the All Star Course, in what has been called the finest operatic performance ever given in this city. Favorite acts from three operas were offered, affording opportunity to hear a splendid aggregation of singers. The program opened with the first scene from Wagner's Tannhäuser, with Coe Glade as Venus, Myron Duncan as Tannhäuser, the Three Graces and the ballet in the Venusberg Bacchanale. This was beautifully presented, with Leo Kopp conducting, and Miss Glade and Mr. Duncan singing superbly.

Next came the second act of La Tosca, by Puccini, with Maria Jeritza in the title rôle, Mr. Duncan as Cavaradossi, Carlo Morelli as Scarpia, Oliviero as Spoletta, and Dryden as Sciarrone. Isaac Van Grove conducted and sustained his reputation for excellence in that capacity. Jeritza was loudly acclaimed for her fine performance, as were all of the singers. There were many curtain calls. This was followed by Gold Standard, an American ballet danced by Ruth Page and her group with fine effect, bringing vociferous applause from the audience.

The last offering was Act II of Gounod's Faust, with Edith Mason as Marguerite, Giuseppe Bentonelli as Faust, Helen Ornstein as Siebel, Joseph Royer as Mephistopheles, and Ruth Lewis as Martha. The stage setting was so effective that it elicited applause at the rise of the curtain; the beautiful singing drew special admiration. Mr. Royer gave an excellent characterization of Mephistopheles, and Mme. Mason and Mr. Bentonelli sang charmingly. Mr. Van Grove again conducted.

Birmingham had the distinction of being the only Southern city included on this tour, and the Chicago Grand Opera Company firmly established itself with the large audience, who hope to have a return engagement next season.

CHORAL CONCERT APPLAUDED

A choral concert of high merit was presented by the choir of the Independent Presbyterian Church, under the direction of Raymond Anderson, with Lila Belle Brooks as accompanist. On this occasion the entire program was given *a cappella*, and so fine were the effects that it suggested the Westminster Choir with Dr. John Finley Williamson. The fact is that Raymond Anderson, director of the Birmingham choir, is a pupil of Dr. Williamson's Westminster Choir School, and formerly conducted one of Dr. Williamson's choirs in South Carolina. An audience that filled the auditorium to capacity warmly applauded the selections. Among the numbers given by the choir were Wetzel's Sanctus Benedictus, Gounod's By Bablyon's Wave, Salvation Is Created, by Tschesnokoff, and When Thou Comest (Inflammatus est) by Rossini, with Carolyn Bacon, soprano soloist. George L. Bacon, violinist, and S. Patten Brasfield, pianist, were presented in Goldmark's suite for violin and piano. The men's chorus delighted the audience with De Coppah Moun by Shelley, Lift Thine Eyes, Logan, and Singers' March, German student song.

The women's chorus sang Luxembourg Gardens, Manning; A Violin Singing in the Street, Koshetz; and Thank God for a Garden, Del Riego. The choir expects to go on a short concert tour this spring.

"OLD HARP SINGERS"

Taking rank among the best choral offerings ever heard in this city was the program presented by the Old Harp Singers of Nashville, Tenn., under the direction of Dr. George Pullen Jackson, of Vanderbilt University, who founded this organization for the purpose of salvaging the beauty of the folk and art music of early America.

The group of eight Nashville singers, all with well trained voices that made excellent harmony, sat around a table in the fashion of the English Singers and sang without accompaniment. They began the program with three songs from the Old Singing School, using first the sol-fa syllables and then the words in observation of the custom of the singing schools in England 300 years ago, and in colonial America 200 years ago. The second group revealed a unique example of the ancient Dorian melodic mode. James McGlothlin, tenor, sang Poor Wayfaring Stranger from this group of pious folk-songs, with such fine effect that he was heartily encored. The other voices hummed a soft accompaniment to the solo. There was a group of American folk carols, unearthed by Dr. Jackson, and "White Spirituals," as distinguished from Negro spirituals, which Dr. Jackson maintains antedated the Negro songs. This program was both enjoyable and distinctive. The singers were Zelma Pitt and Glenn Carroll, sopranos; Christine Underwood and Arlene Richardson, altos; Ira Langston and James McGlothlin, tenors; Wayne Becker and George Pullen Jackson, basses.

The Birmingham Music Club presented Mrs. George Houston Davis, pianist, and Mrs. Walter Heasty, soprano, with Beatrice Tate Wright, accompanist, in a morning musicale at the Conservatory Concert Hall.

The College of Music presented pupils of Abigail Crawford in recital. A. G.

WILLET M. ALLEY,
baritone soloist of the First Baptist Church Choir of White Plains, N. Y. (Elizabeth B. Cross, organist and choir director), will sing in the Seven Last Words, by Dubois, on April 19. Mr. Alley has studied with Fraser Gange.

Providence Welcomes Musical Events Of Notable Variety and Wide Scope

Boston Symphony and Resident Orchestra in Concerts—Bartlett and Robertson, Edwin Orlando Swain and Others Heard—Nelson Eddy Sings in Pawtucket Civic Series

PROVIDENCE, R. I.—The Providence Symphony Orchestra gave the third concert of its series in the Metropolitan Theatre, with Elsie Lovell Hankins, contralto, as assisting artist. The work of the orchestra was particularly enjoyed in Finlandia (Sibelius) and suite, op. 53 (Rimsky-Korsakoff), and received vociferous applause from the audience. Mrs. Hankins made a profound impression in the aria, Adieu forêts, from Tschaikowsky's Jeanne d'Arc, singing with smooth rich voice, excellent diction and suave phrasing.

The last in a series of delightful concerts under the auspices of Pembroke College and the department of music of Brown University was offered at Alumnae Hall by the Gordon String Quartet. Quartets by Mozart, Brahms and Dvorak were played with excellent technic.

The Providence Community Concert Association presented Ethel Bartlett and Rae Robertson, English pianists, in a two-piano recital at the Metropolitan Theatre which gave inspiration to many through the musicianly finesse of the artists.

Klaus M. Goetze appeared in a lecture-recital on the sonata before the Schubert Club. Mr. Goetz was well qualified to speak and his playing of sonatas of Mozart, Beethoven and Ravel was revealing and sensitive.

Prof. Arthur S. Hitchcock of Brown University gave an organ recital in St. Stephens' Church which was much enjoyed. His playing of Scherzo (Vierne) and The World Awaiting the Saviour, from the Passion Symphony (Dupre), showed his sympathies were in modern vein.

The Verdandi Male Chorus (Oscar Ekeberg, director) sang its fortieth anniversary concert in Plantations Auditorium, Margaret Olsen, soprano, assisting, and Edith Gyllenberg Waxberg at the piano. Many of the songs were in Swedish. Of these Olav Trygvason (Reissiger) was the acme of fine singing, in point of balance of tone, nuancing and interpretation. Miss Olsen has a voice of wide range with exceptional power in the high tones. She gave several numbers with artistry and was ably accompanied by Mrs. Waxberg.

BOSTON ORCHESTRA CLOSES SERIES

The Boston Symphony Orchestra gave the last of this season's series of concerts in the Metropolitan Theatre. Italian Symphony (Mendelssohn), Introduction and Wedding March from Le Coq d'Or (Rimsky-Korsakoff), and the Brahms symphony No. 2, were given in their usual inimitable manner before a large and appreciative audience.

Putnam Aldrich, harpsichordist, and Elsie Lovell Hankins, contralto, were heard in a program of music of the sixteenth, seventeenth and eighteenth centuries in Churchill House. It was a type of program that could be heard many times. Facile finger technic, sensitive and dramatic interpretations individualized Mr. Aldrich's playing. Many of the songs programmed by Mrs. Hankins had their American premières. Mrs. Hankins delighted the large and appreciative audience. The pure legato of her singing was further enhanced by good diction and sympathetic understanding. She caught the mood of each song and revealed it with skill. Both Mrs. Hankins and Mr. Aldrich were encored.

Ruth Tripp, pianist, assisted by Edwin Orlando Swain, baritone, offered a recital in Plantations Auditorium. Miss Tripp's playing was musicianly. Though all of her work was pleasing, she particularly excelled in intermezzo, op. 118, No. 2 (Brahms), Novelette in B minor (Schumann), adagio from sonata, op. 31, No. 2 (Beethoven) and the Ravel Sonatine. Mr. Swain sang his several numbers with excellent style.

The Pawtucket Civic Music Association sopnsored two concerts at the first of which Nelson Eddy, baritone, was heard in an eminently successful program. At the second, the Maganini Chamber Symphony interestingly presented chamber music, interspersed with lively comments by Quinto Maganini. B. N. D.

Paganucci to Visit Italy for Premiere of His Opera

Anthony Paganucci of New York will soon visit Italy for the première of one of his compositions, a one-act opera entitled Arlecchino Re. Excerpts from this score have already been played in Rome. Mr. Paganucci has written many concert compositions and chamber music. Among the most familiar are the romanzas O Mamma, Luna and Colombina; and the triumphal march called Audacia, for which the film Man of Courage was the inspiration, and which is being used in the concerts of the Band of Chieti, an eminent Italian organization.

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Metropolitan Opera

(*Continued from page 24*)

sented and a seventh is scheduled on April 8 as a post-season offering.

This interest in the great Wagnerian music-drama is due to the sensational success Kirsten Flagstad has made as Isolde. Her every appearance has drawn capacity audiences which have cheered and shouted their approval of her masterly interpretations.

Again at this special matinee every seat was sold long in advance and standees four deep circled the orchestra floor. Enthusiasm reigned during the entr'actes, and intense appreciation held the listeners spellbound during the performance.

There was nothing strange in this demeanor, for Tristan und Isolde was presented with a perfection on this afternoon that was incomparable. Not only did Mme. Flagstad sing with a divinity of utterance that beggars description, but she acted the rôle with such finesse that patrons who had heard Nordica and Lilli Lehmann in their prime frankly stated that Flagstad was greater than these supreme artists.

Mme. Flagstad possesses that very rare quality of an operatic artist—a perfect sense of rhythm. Though her voice is magnificent and always true to pitch, though her acting is preëminent, this rhythmic sense is so extraordinary that she is able to control the orchestra despite the conductor's command. During the Liebestod, Artur Bodanzky attempted to hurry the finale—a disgusting trick to play on a singer of Mme. Flagstad's interpretative skill. Mme. Flagstad refused his directions and held to the rhythm she had set, a beat that correctly delineated the coming death of the heroine.

The three principals of this perfect cast were Kirsten Flagstad, Karin Branzell (Brangäne) and Lauritz Melchior (Tristan). For once this season Brangäne was characterized with eloquence. Not only did Mme. Branzell sing beautifully, but her acting had a sincerity that was moving in its tragic expressiveness. Lauritz Melchior was again the superb Tristan. He sang with supreme art and acted with nobility. His voice rang with a tonal quality of exquisiteness.

The other members of the cast were Ludwig Hofmann (King Marke), Friedrich Schorr (Kurvenal), Arnold Gabor (Melot), James Wolfe (Steersman) and Hans Clemens (Shepherd and A Sailor's Voice).

Artur Bodanzky's direction of the orchestra was often too noisy and brass and woodwind sections of the ensemble played several passages with faulty tone.

LA SERVA PADRONA AND LA BOHEME, MARCH 29

The scheduled double bill of La Serva Padrona and Don Pasquale was necessarily changed due to the illness of Lucrezia Bori. La Boheme was substituted for Don Pasquale. The first of the offerings, Pergolesi's *opera buffa*, was received with genuine appreciation, its comedy excellently portrayed by the cast. Editha Fleischer, in fine voice and lively spirits, sang Serpina, with Louis D'Angelo as Uberto, the stubborn lover, and Angelo Bada the servant, Vespone. The performance marked the last presentation of the work this season.

The disappointment felt at the change in bill by those who were especially interested in Don Pasquale was appeased by the excellence of the cast in Puccini's La Boheme. Elisabeth Rethberg, who did some especially beautiful work in the closing act as Mimi, was given noteworthy support throughout the performance by Helen Gleason, a Musetta of lovely voice and coy manner. Giuseppe De Luca, as Marcella, Enzio Pinza and Millo Picco singing the rôles of Schaunard and Colline, respectively, formed the artist quartet with the handsome and golden-voiced Nino Martini in the Rudolpho rôle.

LAKMÉ, MARCH 30 (MATINEE)

The final matinee of the regular season at the Metropolitan Opera House presented Delibes' Lakmé in its third local performance of the 1934-35 series. Lily Pons afforded exquisite delight by her eminent vocalization and the innate charm of her person as the self-immolated heroine. Her every gesture is characterized by easy grace and spontaniety. She delivered the Bell Song with marvelous technical facility and emotional appeal. Gladys Swarthout (Mallika) and Pons made of their duet singing a musical gem of serene beauty. Giovanni Martinelli was a poetic impassioned Gerald. His continued success in this rôle was acknowledged by stormy popular acclaim. The cast was completed by Leon Rothier, George Cehanovsky, Giordano Paltrinieri, Pearl Besuner, Irra Petina, Philine Falco, Marek Windheim, Max Altglass and Paolo Ananian. Louis Hasselmans gave a delicately atmospheric reading of the orchestral score.

DIE MEISTERSINGER, MARCH 30

The season's final Saturday night performance was one of Die Meistersinger, with Elisabeth Rethberg as an ornamental and pure-toned Eva; Paul Althouse, a manly and vocally distinguished Walther; Doris Doe, a charming and sweet-voiced Eva; Friedrich Schorr scoring his usual success as Hans Sachs; Emanuel List as a dignified Pogner; Gustav Schützendorf giving his accustomed masterly portrayal of Beckmesser; and Marek Windheim acting and singing with skill as David. Artur Bodanzky wielded the baton over a smooth and effective performance which brought much applause from a full house, which included 250 residents of Reading, Pa., who came to New York by special train to hear Mr. Althouse, formerly their fellow-townsman.

Mannes Series Concluded

Audiences, respectively, of approximately 14,000, 14,600, 17,000 and 12,000, heard the four Saturday evening symphony concerts in March under David Mannes at the Metropolitan Museum of Art, New York, making a total for the four evenings of 57,600. Following the four January programs, which had a total attendance of about 35,000, the record for the season stands at 92,592, an advance of many thousands over any preceding year.

Symphonies played were the Beethoven fourth, which had a first hearing at these concerts; the Dvorak New World, and the Brahms second. The programs included several shorter works new to these programs, among them three ballet pieces by Rameau, in Mottl's arrangement, Moussorgsky's Introduction to Khovantschina, the entire Bach concerto for two solo violins and orchestra, Svendsen's Swedish Folk Melodies for strings, Debussy's Danses for solo harp and orchestra, Walter Damrosch's orchestration of the Bach choral prelude, Ein' Feste Burg. Other works given were Tschaikowsky's overture-fantasy, Hamlet, Weber's Euryanthe overture, Rimsky-Korsakoff's Introduction and March from Coq d'Or, many Wagner excerpts, the Sorcerer's Apprentice by Dukas, a movement from a Beethoven string quartet, overtures by Brahms and Berlioz, and the Richard Strauss waltzes from Rosenkavalier.

Soloists in the Bach double concerto were Leonid Bolotine, concertmaster, and Boris Koutzen, who had the use of two Stradivarius instruments bequeathed last year to the Museum. Leone Pettigrew, harpist, was soloist in the Debussy Danses, and Mr. Mannes led, as violinist (as is his custom), in a Strauss waltz, Artist Life, placed at the end of the second program.

Olga Averino Heard in Berg Work

Olga Averino, Russian soprano, recently appeared with the Boston Symphony Orchestra in Boston in the first performance of the suite from Alban Berg's Lulu. As this is being repeated in New York on April 4 and 6, Miss Averino sings this work for the first time in New York.

Press Comments

KURT PAUR

Kurt Paur, pianist, son of the eminent conductor, Emil Paur, recalled as head of the Boston Symphony, New York Philharmonic and Pittsburgh Symphony orchestras, was soloist at a recent concert of the Buffalo (N. Y.) Philharmonic Orchestra (Lajos Shuk, conductor). His performance of Weber's Konzertstück is noted in three local reviews, as follows:

"Weber's Konzertstück was in the repertoire of all piano artists. Its vogue lapsed but now is recurring. Gabrilowitsch played it recently in New York, and last night Kurt Paur of this city gave it not only a brilliant but a poetic presentation which brought him a veritable ovation. He compassed its difficulties with ease, with a tone full, firm and musical. The intricate scale passages were clear and crystalline, he built up carefully graded climaxes and there was plenty of color contrast.

"So enthusiastic was the audience that applause would not cease until Mr. Paur, after several recalls, consented to play a solo, which was a charming Intermezzo in A flat by his father, the late Emil Paur."—Mary M. Howard in the Buffalo Times.

(*Photo by the Press Studios.*)
KURT PAUR

"Mr. Paur was heard in the brilliant Konzertstück in F minor of Weber. His playing is characterized by intellectual penetration, purity of style and technical prowess. He is a conscientious and well-grounded musician. The pianist was recalled several times and responded with an attractive Intermezzo by his father, Emil Paur.—R. Leon Trick in the Buffalo News.

"This is a composition of romantic flavor and also intensely dramatic, particularly in the last two movements in which both pianist and orchestra gave a brilliant portrayal of the martial music as the Crusaders return from the Holy Land. In the more lyric parts, Mr. Paur's scintillating runs and delicate shading were added features, and at the close he was tendered such an ovation that he was obliged to play an encore, in which he again won great acclaims, it being a composition by Emil Paur, entitled Intermezzo in A flat major."—Mary B. Swan in the Buffalo Courier-Express.

ANTHONY PAGANUCCI

Excerpts from Anthony Paganucci's new one-act opera, Arlecchino Re, which is to have its première soon, were played recently in Rome. The Corriero Adriatico said: "To judge from the bits we heard, we can assure you that Paganucci is destined to a success of triumphant worthiness, for the reason that his music is music that intrigues and interests his listeners, goes straight to the heart, and re-echoes long afterward in our own selves, and each time revives in us an indefinable need that brings tears for the remembrance of one among the more luminous dreams of our life."

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New York Concert Announcements

(M) Mornins: (A) Afternoon: (E) Evenins

Saturday, April 6
Boston Symphony Orchestra, Carnegie Hall (A)
Katherine Ruth Heyman, pianist, Town Hall (A)
Helvetia Maennerchor, Town Hall (E)

Sunday, April 7
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
United Ukrainian Choruses, Town Hall (E)
Anita Zahn, dancer, Guild Theatre (E)

Monday, April 8
Ruby Mercer, soprano, Town Hall (A)
Verna Osborne, soprano, Town Hall (E)
Maria Malibran, opera by Robert Russell Bennett and Robert A. Simon, Juilliard Concert Hall (E)

Tuesday, April 9
Jacqueline Salomons, violinist, Town Hall (E)

Wednesday, April 10
Dessoff Choirs, Town Hall (E)
Annette Royak, soprano, Hotel des Artistes (E)

Thursday, April 11
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Singers Club, Town Hall (E)

Friday, April 12
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Damrosch Jubilee, Metropolitan Opera House (E)
Last Concerto Concert, Juilliard Concert Hall (E)
Lafayette College Glee Club, Town Hall (E)
Ashley Pettis, pianist, New School for Social Research (E)

Saturday, April 13
Vladimir Horowitz, pianist, Carnegie Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
New York Woman's Symphony Orchestra, Town Hall (E)

Sunday, April 14
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mona Rani, Hindu music, Town Hall (E)

Monday, April 15
Beethoven Association, Town Hall (E)

Tuesday, April 16
Philadelphia Orchestra, Carnegie Hall (E)
Lily Pons, coloratura soprano, benefit, Metropolitan Opera House (E)

Wednesday, April 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Mona Rani, Hindu music, Town Hall (E)

Thursday, April 18
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 19
Parsifal, Good Friday matinee, Metropolitan Opera House.

Saturday, April 20
Choir of First Congregational Church of Washington, D. C., Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 21
Philharmonic-Symphony Orchestra, Carnegie Hall (A)

Tuesday, April 23
Frank Bishop, pianist, Town Hall (E)

Wednesday, April 24
Roland Hayes, tenor, Carnegie Hall (E)

Thursday, April 25
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Keith Falkner, baritone, Town Hall (E)

Saturday, April 27
Bach-Handel Festival, Juilliard School (E)
Boris Levenson, concert of own works, Carnegie Chamber Hall (E)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 28
Philharmonic-Symphony Orchestra, last concert of season, Carnegie Hall (A)
Creighton Allen, pianist, Steinway Hall (E)

Monday, April 29
Jenö Swi[illegible]ski, pianist, Town Hall (E)
Bach-Handel Festival, second series, Juilliard School (E)

Tuesday, April 30
National Orchestral Association, Carnegie Hall (E)

CONSERVATORIES and SCHOOLS

Peabody Conservatory

BALTIMORE, MD.—The Peabody Conservatory of Music, through its director, Otto Ortmann, announces that the conservatory will conduct its regular summer school session under the management of Frederick R. Huber. This season (its twenty-fourth) will open on June 24, for a period of six weeks, closing on August 3. The teaching staff is to be drawn from the winter school faculty.

The curriculum of the summer session has been extended this year to include a course in the Acoustics of Music, under Wilmer T. Bartholomew, whose work as an associate in the Research Department of the conservatory for a number of years makes this course authoritative. Mr. Bartholomew will conduct also the course in vocal sight-reading. To accommodate the many students who desire to take advantage of the summer school, the board of directors of the Art Students Club, which is modeled upon similar organizations in New York and Paris, will keep the club open during the session for the women pupils.

The summer sessions of the Peabody Conservatory and the Johns Hopkins University, being at the same time, make it possible for students of either institution to take supplementary studies at the other. The faculty at the Peabody will be composed of Austin Conradi and Pasquale Tallarico, pianists, assisted by Carlotta Heller and Mabel Thomas; Frank Bibb, singing; Howard Thatcher, theory, harmony and composition; Frank Gittelson, violin, and Louis Robert, organ. Mr. Conradi is to conduct a class in piano interpretation and Miss Heller, the class in teachers' training. Ear-training and accompanying will be taught by Miss Thomas. Arrangements also have been completed to continue the series of Sunday evening recitals for the summer school students.

Juilliard Summer School

Guy Maier, Louis Persinger and Herbert Witherspoon will each give lectures in methods and materials for teachers in the Juilliard Summer School, New York, as well as private instruction. These lectures are to include material for students of all grades of advancement, and a survey of literature of all periods. This affords an opportunity for teachers to review standard teaching material and to become acquainted with new material and methods of instruction.

Cleveland Institute

CLEVELAND, O.—Beryl Rubinstein, director of the Cleveland Institute of Music, was heard in piano recital in Erie, Pa., on March 14. Arthur Loesser, associate head of the piano department, spoke on Arnold Schönberg in the Comparative Arts Course on March 1, and gave a recital at Westminster College, New Wilmington, Pa., on March 15.

Denoe Leedy, music critic of the Cleveland Press, and member of the piano faculty, spoke in the Comparative Arts Course on February 22, on Southeastern European Composers, and was heard in recital on March 20. Carlton Cooley, first viola of the Cleveland Orchestra, and teacher at the institute, lectured on English Composers, March 8, in the Comparative Arts Course.

Arthur Shepherd, professor of music at Western Reserve University, spoke on American Composers, March 22 and April 5. A new quartet by Mr. Rubinstein was played for the first time on March 8 by the Cleveland String Quartet. Nevada Van der Veer, head of the voice department, was contralto soloist in the performance of Beethoven's ninth symphony presented by the Cleveland Orchestra.

Delaware School of Music

WILMINGTON, DEL.—The Delaware School of Music, authorized by the Curtis Institute of Music of Philadelphia, presented three student recitals in the foyer of the Hotel DuPont on February 24, March 3 and March 17. There were about twenty-five performers listed on each program, and in the main they were pianists, with but a few violinists, vocalists and cellists.

New York School of Music and Arts

Hubert Liverman, pianist, started the program in which there were a dozen participants at the New York School of Music and Arts on March 21, playing the closing movement of Beethoven's Moonlight Sonata with *bravura* and considerable individuality. Jane Parker, soprano, followed with Toujours l'amour, singing with taste and expression. Niles Sellick, bass-baritone, sang Requiem (Homer) and Mandalay (Speaks) with robust, effective style. Pauline Kimmel showed a clear and high soprano voice in Jerusalem (Holy City) and a second song.

Fred Kohler, tenor, delivered Hosanna with fine climax and Claire Fleischmann, pianist, displayed musical temperament in Romance (Sibelius.) Iola Dworman, singing The Spring and Fairies with good style, was warmly applauded. Salme Lieburg's full tones were shown in a Lithuanian song and Cuckoo. James Watson, pianist, performed Schumann's Soaring, showing clean technic and musical taste. with a good memory and poise. Ruth Wolf is a dependable singer, recognized in Cadman's Song of the Robin Woman. Marguerite Sterling played accompaniments with accustomed sympathy.

F. W. R.

Lawrence Conservatory of Music

APPLETON, WIS.—The concluding concert of the Community Artist Series, sponsored by Lawrence Conservatory of Music, was presented by Nathan Milstein on March 22. The series included appearances of Nino Martini, Eunice Norton, the Lawrence Symphony Orchestra (Dr. Percy Fullinwider, conductor) and the Lawrence A Cappella Choir, directed by Dr. Carl J. Waterman.

The chorus choir of the First Methodist Episcopal Church, led by Dr. Waterman, presented Mendelssohn's St. Paul at Vesper Service on March 17. Soloists were Marion Waterman, soprano; Dorothy Verbrick, contralto; Carl Nicholas, tenor; Marshall Hulbert, baritone. Cyrus Daniel, professor of theory and composition at Lawrence Conservatory, was the organist.

Spring concerts have been scheduled for April 15 and 26 respectively for the Lawrence Concert Band, directed by Prof. E. C. Moore, and the Lawrence Symphony Orchestra, under the direction of Dr. Fullinwider.

Students of Dr. Fullinwider were presented in a violin program at Peabody Hall on March 24.

Ruth Selander, contralto, and Phyllis Wedgwood, violinist, were introduced in recital before the Rotary Club of New London on March 12. Marjory Lewis was the accompanist.

Verona Pitzschler, pianist, Carl Nicholas, tenor, and Lester Loehrke, violinist, appeared in concert on April 3 before the Waupun Women's Club.

Philadelphia Children's Concert to Be Led by Sevitzky

Fabien Sevitzky, who conducted the tenth anniversary concert of his Philadelphia Simfonietta on March 20 before a reported audience of 1,500, and greeted 800 at a reception afterward, goes to Philadelphia again for the usual Children's Concert that closes his season in that city, on April 13. Bach, Handel and Haydn contribute to this morning program which includes songs and dances of all nations, with the youngsters in the audience joining in the singing.

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American Academy Activities Close

The March 1 matinee at the Empire Theatre, New York, offered two plays and presented an excellent assortment of players. Captain Applejack began the afternoon, in which there appeared Barbara James, Marcella LaRose, Ethel Korosy, Thayle Landers, Robert York, Robert Williams, William Korn, Chains brought forward Marion Whitney, Aleta Rodin, Janet Pyle, Kathleen Milliken, Marc Daniels, Hall Kennedy, Gilbert Ralston, Leslie Scott, Lynn Hampton, Paul Kendall and Robert Williams. The trials and tribulations of the main characters were brought out in vivid manner.

Autumn Crocus and Hay Fever on March 8 featured William Korn as Steiner, and Juliet Lake as Fanny, both young actors winning strong approbation. The well enunciated German spoken by several of the cast was noted. Hay Fever brought nine participants, all of decided talent. Austria and England were characterized in efficient fashion.

The eleventh matinee of the American Academy of Dramatic Arts at the Empire Theatre on March 15 was devoted to Winter's three-act play The Shining Hour. The gloomy atmosphere was well characterized by the six actors, Catheryn Laughlin (Cleveland, O.) leading as Marcella. Paul Kendall, who hails from Haifa, Palestine, was good, as was Eleanor Pasner (New York). The others were Frances Brett, Lynn Hampton and Robert Williams. The usual large audience applauded.

The twelfth and last matinee of the season on March 22 brought Pinero's Trelawny of the Wells, giving opportunity to a cast of twenty-three actors. Mildred Martin (New York) played Rose Trelawny ably, also singing prettily. Paul Marian (New York) was good as Tom Wrench, Robert Oberreich played the Vice-Chancellor with distinguished ability, and Robert York (York, Pa.,) was an excellent lover. John Raby (Mamaroneck, N. Y.) was a fine Captain.

The annual graduation exercises at the Empire Theatre, on March 19 marked the fifty-first year. William C. DeMille presided, reading a telegram from Daniel Frohman, paying tribute to David Belasco and Harry Moses, lessee of the theatre. Lucille Watson, guest of honor, gave the address, and diplomas were awarded to the following:

David Ainsley, Daphne Bayne, Frances Brett, Elizabeth Briggs, Sarah Clifford, Ouida Courteol, Marc Daniels, Mary Dewing, Ann Evers, Lynn Hampton, Barbara James, Paul Kendall, Hall Kennedy, William Korn, Ethel Korosy, Juliet Lake, Thayle Landers, Marcella LaRose, Catheryn Laughlin, Lois Lang, Rose McGehee, Monna McGill, Paul Marian, Mildred Martin, Kathleen Milliken, John Neill, Joan Oates, Robert Oberreich, Eleanor Pasner, Mildred Pearce, Janet Pyle, John Raby, Gilbert Ralston, Aleta Rodin, Leslie Scott, Deborah Seyman, Dorothy Sparks, Ezra Stone, Jane Walsh, Janet Watkins, Carmel White, Marion Whitney, Jane Williams, Robert Williams and Robert York.

F. W. R.

Althouse Makes Southern Concert Tour

After the end of his season at the Metropolitan, Paul Althouse left New York immediately for a Southern concert tour. On April 4 he sang at Greenville Women's College, Greenville, S. C., under the auspices of the Community Concerts Association. April 12 and 13, Mr. Althouse will interpret excerpts from Tristan und Islode with the Cincinnati Symphony Orchestra. The Community Concerts Association of Morgantown, W. Va., has engaged the tenor to sing at the Commencement Hall of that city. The date is to be adjusted to fit Mr. Althouse's April schedule.

New York Committee for Piano Tournament Meets

The New York committee for the National Piano Playing Tournament met at the Barbizon-Plaza on March 24. The members are Hans Barth, Helen Colley, Edwin L. Gunther, Carl M. Roeder, Harriet Ayer Seymour and A. Verne Westlake. The tournament is to begin throughout the country on May 6.

Kathryn Meisle Has Active Season in Concert and Opera

In addition to making her début this season with the Metropolitan Opera, Kathryn Meisle, American contralto, has fulfilled many other engagements. In January she broadcast for the first time in the Ford Radio Series and has been reëngaged for a special Easter Sunday broadcast with the Detroit Symphony Orchestra. On February 19 she sang for President and Mrs. Roosevelt and their guests at the White House. On April 12 and 13 Miss Meisle will sing the rôle of Brangäne in the Cincinnati Symphony Orchestra's operatic performances of Tristan and Isolde. From there she goes to Chicago to sing the contralto part in the Bach St. Matthew Passion with the Chicago Symphony Orchestra. The National Federation of Music Clubs has engaged the contralto as soloist during its convention in Philadelphia beginning April 22. Miss Meisle closes her season with an appearance in Verdi's Manzoni Requiem at the Cincinnati Festival the last week in May, a reëngagement from her last appearance at the biennial festival in that city.

Amphion Club to Perform New Edward Harris Work

The Amphion Club, under Harry Gilbert, will give on April 10 at the Waldorf Astoria the first New York performance of a male chorus novelty by Edward Harris—We's A'Listenin'. The number, a humorous fantasy, is based on the old-time Southern Negro church scenes. Harvey Enders will portray the preacher.

Dr. Hanson for Chamber Music Festival in Washington

ROCHESTER, N. Y.—Dr. Howard Hanson, director of the Eastman School of Music, will conduct a group of players from the Rochester Philharmonic Orchestra, with John McCormack and Carl Weinrich as soloists, in the opening concert of the spring Festival of Chamber Music to be given at the Library of Congress on April 7, 8 and 9. The program will be of vocal and instrumental music commemorating the 250th anniversary of the birth of Bach and Handel.

Rochester is given signal recognition since in previous festivals players from the Philadelphia, Boston and New York Philharmonic only have played the orchestral programs with Stokowski, Koussevitzky, Stock and Gabrilowitsch conducting.

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

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Umberto Sorrentino
Elida Sutton
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Alberto Terrasi
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president and general manager and vice-president of Civic Concert Service, Inc., which is now a subsidiary of the National Broadcasting Company. Besides this affiliation, Mr. Engles continues as vice-president of the National Broadcasting Company and managing director of NBC Artists Service. Other officers elected include: David Rosenblum, treasurer; Mark Woods, secretary; R. J. Teichner, assistant treasurer; E. Gardner Prime, assistant secretary; H. F. McKeon, auditor. Serving on the board of directors are Richard C. Pattison, Jr., chairman; A. L. Ashby, Messrs. Bottorff, Engles and Woods. D. L. Cornetet has been chosen assistant manager in charge of the branch office in Chicago. The headquarters of the Civic Concert Service, Inc., are now in conjunction with those of the National Broadcasting Company in New York. (Bottorff photo by Fernand de Gueldre, Chicago.)

A GROUP OF DANCERS IN THE ANNUAL JUNIOR PROGRAM

of the Philadelphia Music Club (Ella Olden Hartung, president). Laura DeWald Kuhnle is choral director and Margaret A. Kuhnle, director of the dance pictured here. In the photograph are, second row, Mary Lackie, Ruth Lackie, Ruth Tobias, Willella Harvery, Phoebe MacDevitt and Betty Boyer; first row, June Grulich, Ruth Moorhead, Mabelle Williamson and Evelyn Dean.

THREE GENERATIONS OF SIGMA ALPHA IOTA MEMBERSHIP,

represented by Dorothy Winter (right), daughter of Louise Hattstaedt-Winter (left) and grand-daughter of Mrs. John J. Hattstaedt. Miss Winter is one of twelve to be initiated into Gamma Chapter of Sigma Alpha Iota, Chicago. The Hattstaedt family is prominent in American music. The late John J. Hattstaedt was noted for his promotion of music as an organizer, manager, lecturer and instructor. The initiation and banquet of Gamma Chapter will be held in the grand ballroom of the Lake Shore Athletic Club, Chicago, on April 15. A program is to be given by Margery Maxwell and Ada Paggi, both of the Chicago Civic Opera, and Judith Waller of NBC as speaker. (Photo by Paul Stone-Raymor.)

SIGRID ONEGIN

in Taormina, where she recently spent a few weeks. The contralto returns to the United States next season for another tour, arriving on October 24.

ABRAM KAROL

played the D'Ambrosio concerto on March 7, under the baton of Lewis G. Schrader, at Ellis College, Newton Square, Pa. The orchestra was made up of about fifty Philadelphia musicians.

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(See Inside Front Cover for Additional News Pictures)

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